



EXCELL'S ANTHEMS FOR THE CHOIR

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Mrs E. G. Sage

"Sing unto the Lord."

Excell's Anthems

FOR THE CHOIR.

Consisting of

Solos, Duets, Trios, Quartetts, Choruses

ETC.; ETC.

WRITTEN BY A LARGE LIST OF ABLE COMPOSERS.

PUBLISHER.

LAKESIDE BUILDING, E. O. EXCELL, CHICAGO, ILLINOIS.

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EXCELL'S ANTHEMS.

VOL. II.

CONSIDER THE LILIES.

E. O. EXCELL.

Andantino.

Organ. *m*

The organ part is written for a four-part setting in 4/4 time. It features a treble and bass staff. The melody is primarily in the treble staff, with a supporting bass line in the bass staff. The music is marked 'Andantino' and 'm' (moderato). The organ part consists of four measures, each containing a half note in the treble and a half note in the bass, with some sixteenth-note patterns in the treble.

DUET. ALTO.

The alto vocal line is written on a single staff. It begins with a whole rest, followed by a half note, and then a series of eighth and sixteenth notes. The lyrics 'Con - sid - er the lil - ies of the field, how they grow. They' are written below the staff.

Con - sid - er the lil - ies of the field, how they grow. They

TENOR.

The tenor vocal line is written on a single staff. It begins with a whole rest, followed by a half note, and then a series of eighth and sixteenth notes. The lyrics 'Con - sid - er the lil - ies of the field, how they grow. They' are written below the staff.

The organ part continues with the vocal duet. It features a treble and bass staff. The melody is primarily in the treble staff, with a supporting bass line in the bass staff. The music is marked 'm' (moderato). The organ part consists of four measures, each containing a half note in the treble and a half note in the bass, with some sixteenth-note patterns in the treble.

CONSIDER THE LILIES. CONTINUED.

toil not, nei-ther do they spin, They toil not, nei-ther do they

This system contains the first three measures of the song. The vocal melody is in the upper staff, with lyrics underneath. The piano accompaniment is in the lower staves, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

spin, They toil not, nei-ther do they spin.

This system contains the next three measures. The vocal melody continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, providing a harmonic foundation for the vocal line.

rit.

This system contains the final three measures of the piece. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The vocal line concludes with a final note. The tempo marking *rit.* (ritardando) is placed above the piano part in the third measure.

SOPRANO. TUTTI.

Con - sid - er the lil - ies of the field, how they grow, They

ALTO.

TENOR.

BASS.

Con - sid - er the lil - ies of the field, how they grow, They

f

f

toil not, nei - ther do they spin. They toil not, nei - ther do they

f

toil not, nei - ther do they spin. They toil not, nei - ther do they

f

spin, They toil not, toil not, nei - ther do they

spin, They toil not, toil not, nei - ther do they

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part without lyrics. The fourth staff is a piano accompaniment with chords and moving lines in both hands.

spin;..... *f* Con - sid - er the lil - ies of the

nei - ther do they spin; *f* Con - sid - er the lil - ies of the

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part without lyrics. The fourth staff is a piano accompaniment. Dynamics include *f* (forte) and *fz* (forzando).

field, how they grow. They toil not, toil not,

field, how they grow. They toil not, toil not,

This system contains two staves of vocal music (Soprano and Alto) and two staves of piano accompaniment. The lyrics are: "field, how they grow. They toil not, toil not,". The music is in a major key with a 4/4 time signature. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

rit.
nei - ther do they spin.

nei - ther do they spin.

This system continues the vocal and piano parts. It begins with a *rit.* (ritardando) marking. The lyrics are: "nei - ther do they spin.". The piano part continues with a similar harmonic texture, supporting the vocal lines.

After D. S. go from here to Tenor Solo on Page 191.

rit. *f*

This system concludes the page with a *rit.* marking and a *f* (forte) dynamic. It includes a note for the pianist: "After D. S. go from here to Tenor Solo on Page 191." The piano part features more complex chordal textures and moving lines, leading into the next page.

BASS SOLO.

They toil not, nei-ther do they spin, They toil not, nei-ther do they spin.
Omit this Solo second time.

And yet I say un-to you, that Sol-o-mon in all his

glo-ry was not ar-ray'd..... like one of these..... Was

Rit. not ar-ray'd, like one of these..... *D.S.*

f sf rit. *D.S.*

CONSIDER THE LILIES. CONTINUED.

191

Andante.

TENOR SOLO.

And yet I say un - to you,..... I say un - to

m *f*

This system contains the first two measures of the piece. The tenor solo part begins with a half note 'And' and a quarter note 'yet'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (*m*) and forte (*f*).

you,..... that Solomon in all his glo - ry, That

f

This system contains measures 3 and 4. The tenor solo part continues with 'you,..... that Solomon in all his glo - ry, That'. The piano accompaniment continues with the same melodic and bass lines. A forte (*f*) dynamic is marked.

Solomon in all his glo - ry, was not ar - rayed..... was not ar -

f

This system contains measures 5 and 6. The tenor solo part continues with 'Solomon in all his glo - ry, was not ar - rayed..... was not ar -'. The piano accompaniment continues with the same melodic and bass lines. A forte (*f*) dynamic is marked.

rayed,..... Was not ar - rayed like one of these.

rit.

This system contains measures 7 and 8. The tenor solo part continues with 'rayed,..... Was not ar - rayed like one of these.'. The piano accompaniment continues with the same melodic and bass lines. A ritardando (*rit.*) marking is present.

CONSIDER THE LILIES. CONTINUED.

TUTTI. *cres.*

Was not ar - ray'd,..... was not ar - ray'd,..... was not ar -

tempo.

Was not ar-ray'd, was not array'd, was not ar -

Was not ar-ray'd, was not array'd, was not ar -

tempo. *m* *cres.*

cres.

rayed like one of these; Was not ar - rayed,..... was not ar -

rayed like one of these, of these; Was not arrayed,

rayed like one of these, of these; Was not arrayed,

m *cres.*

rayed,..... was not ar - rayed like one, like one of
 was not arrayed, was not ar - rayed like one, like one of
 was not arrayed, was not ar - rayed like one, like one of

ff

p these; Was not ar - rayed..... like one of these.....
pp *rall.*

these; Was not arrayed like one of these.
p *pp*

these; Was not arrayed like one of these.
p *pp* *rall.*

SAVIOR, SOURCE OF EV'RY BLESSING.


A. BEIRLY.

Andante. SOLO. *Sostenuto.*


Alto. 

Organ. *f*  *rit.* *M a tempo.*

Sav - ior, source of

m  *f*

ev - 'ry bless-ing, Tune my heart to grate - ful lays; Streams of



f  *f*

mer - cy, nev - er ceas - ing, Call for songs of loud-est praise.



SAVIOR, SOURCE OF EV'RY BLESSING. CONTINUED.

195

Moderato.

SOPRANO. QUARTET or TUTTI.

Teach me some me - lo - dious meas-ure, Sung by

ALTO.

m
TENOR.

Teach me some me - lo - dious meas-ure, Sung by

BASS.

Moderato.

rap - tur'd saints a - bove; Fill my soul with

rap - tur'd saints a - bove; Fill my soul with

rap - tur'd saints a - bove; Fill my soul with

rap - tur'd saints a - bove; Fill my soul with

sa - cred pleas-ure, Fill . . . my soul with sa - cred

Fill

sa - cred pleas-ure, Fill my soul with sa - cred

pleas - ure, While I sing re - deem - ing love.

While.....

pleas - ure, While I sing re - deem - ing love.

BASS SOLO.

Moderato. Thou did'st seek . . . me when a

stran - ger, Wand'ring from . . . the fold of God; Thou to

res - cue me from dan-ger, Did'st re-deem me with thy blood.

TUTTI. *Moderato.*

By thy hand restor'd, de - fend - ed, Safe thro' life thus far I've come;

By thy hand restor'd, de - fend - ed, Safe thro' life thus far I've come;

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The vocal parts enter with a forte (f) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

Safe, O Lord, when life is end - ed, Bring me to my heav'nly

Safe, O Lord, when life is end - ed, Bring me to my heav'nly

The second system continues the musical score. It maintains the same key and time signature. The vocal melody continues with the same forte (f) dynamic. The piano accompaniment provides harmonic support with chords and moving lines.

home; Safe, O Lord, when life is end - ed, Bring me to my heav'nly

home; Safe, O Lord, when life is end - ed, Bring me to my heav'nly

f

This system contains the first two staves of the vocal parts and the first two staves of the piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The first staff of the piano accompaniment has a forte (*f*) dynamic marking.

home. A - - - - men, A - - - - men.

home. A - - - - men, A - - - - men.

p *ff rall.*

p cres. *ff rall.*

This system contains the second two staves of the vocal parts and the second two staves of the piano accompaniment. The vocal staves continue the melody from the first system. The piano accompaniment features a piano (*p*) dynamic marking and a crescendo (*cres.*) leading to a fortissimo (*ff*) dynamic marking, with a rallentando (*rall.*) indicated. The system concludes with a double bar line.

NEARER, MY GOD, TO THEE.

JNO. R. SWENEY.

Soprano. 1. Near - er, my God, to thee, Near - er to thee!

Tenor. E'en..... though it be a cross That rais - eth me;....

Organ. *m*

m

Near - er, my God, to thee,

Still all my song shall be,

p

rit.

m

Near - er, my God, to thee, Near - er to Thee!

m

rit.

BASS SOLO. *f*

2. Though like a wan - der-er, The sun gone down,.....
4. Then with my wak - ing tho'ts Bright with thy praise,.....

m

Dark - ness be o - ver me, My rest a stone:.....
Out of my ston - y griefs, Beth - el I'll raise:.....

NEARER, MY GOD, TO THEE. CONTINUED.

Yet in my dreams I'd be Near er, my God, to thee,
So by my woes I'd be Near er, my God, to thee,

Near - er, my God, to thee, Near - er to Thee!.....

QUARTETTE. SOPRANO.

3. There..... let the way ap - pear, steps un - to
5. And..... when on joy - ful wing, cleav ing the

3. There let the way, let the way ap - pear, Steps un - to
5. And when on joy - ful, on joy - ful wing, Cleav ing the

heav'n;..... sky,..... All..... that thou send - est me, Sun,..... moon,and stars for - got,

heav'n;..... sky,..... All that thou send - est me, Sun,moon,and stars for - got, All that thou send - est me, Sun,moon,and stars for - got.

In - mer - cy giv'n;.... Up - ward I fly;..... An - gels to beck - on me, Still all my song shall be,

In - mer - cy, mer - cy giv'n; Up - ward I fly, I fly;

NEARER, MY GOD, TO THEE. CONCLUDED.

Musical score for "Nearer, My God, to Thee" (Concluded). The score is written for four parts: Soprano, Alto, Tenor, and Bass, with a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains the first three measures of the piece. The second system contains the remaining measures, including the final cadence. The lyrics are: "Near - er, my God, to thee, Near - er, yes, near - er, my God, to thee, Near - er to thee!..... God, to thee, Near - er to thee, yes, near - er to thee!". The piano part includes dynamic markings such as *m* (mezzo-forte) and *rit* (ritardando).

Near - er, my
 Near - er, yes, near - er, my
 Near - er, my God, to thee, Near - er, yes, near - er, my
 God, to thee, Near - er to thee!.....
 God, to thee, Near - er to thee, yes, near - er to thee!
 God, to thee, Near - er to thee, yes, near - er to thee!

GRACIOUS SPIRIT, LOVE DIVINE!

205

H. A. LEWIS.

Alto.

Gra - cious Spir - it, Love di - vine!

Organ.

Let..... thy light.... with in..... me shine;

All..... my guilt y fears..... re - move;

Fill..... me with..... thy heav'n - ly love.

SOPR. *f* *f*

Speak thy pard'-ning grace to me; Set the burdened sin - ner

ALTO.

TENOR. *f* *f*

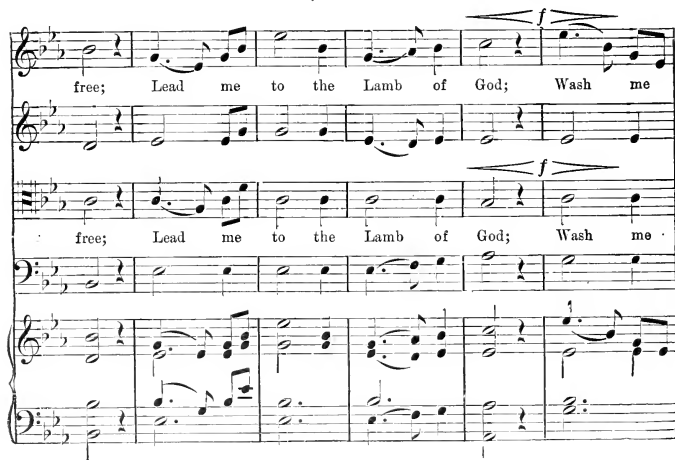
BASS. *f* *f*

Speak thy pard'-ning grace to me; Set the burdened sin - ner



free; Lead me to the Lamb of God; Wash me

free; Lead me to the Lamb of God; Wash me



in his pre-cious blood, Wash me in his pre-cious blood.

in his pre-cious blood, Wash me in his pre-cious blood.

This system contains two staves of vocal music (soprano and alto) and two staves of piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The lyrics are: "in his pre-cious blood, Wash me in his pre-cious blood." The first vocal staff has a dynamic marking of *f* (forte) above the first measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

BASS SOLO.

Life and peace..... to me..... im - port,

This system continues the piano accompaniment from the first system. It includes a Bass Solo section for the bass voice, with lyrics: "Life and peace..... to me..... im - port,". The piano accompaniment continues with the same rhythmic patterns, providing harmonic support for the vocal lines.

Seal.... sal va - tion on my heart;

This system continues the piano accompaniment and includes the final vocal line with lyrics: "Seal.... sal va - tion on my heart;". The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

GRACIOUS SPIRIT, LOVE DIVINE! CONTINUED.

cres.

Dwell..... thy - self..... with - in..... my breast,

cres.

rit. e dim.

Earn - est of..... im - mor tal rest.

rit. e dim.

f

Let me nev - er from thee stray; Keep me in the nar - row way;

f

Let me nev - er from thee stray; Keep me in the nar - row way;

The musical score is written for voice and piano. It consists of three systems of music. The first system has a vocal line and a piano accompaniment. The vocal line has lyrics 'Dwell..... thy - self..... with - in..... my breast,'. The piano accompaniment has a 'cres.' marking. The second system also has a vocal line and piano accompaniment. The vocal line has lyrics 'Earn - est of..... im - mor tal rest.'. The piano accompaniment has a 'rit. e dim.' marking. The third system has a vocal line and piano accompaniment. The vocal line has lyrics 'Let me nev - er from thee stray; Keep me in the nar - row way;'. The piano accompaniment has a 'f' marking. The score is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature.

Fill my soul with joy di-vine; Keep me, Lord, for-ev-er

Fill my soul with joy di-vine; Keep me, Lord, for-ev-er

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a treble clef and a key signature of two flats. The vocal parts enter with the lyrics 'Fill my soul with joy di-vine; Keep me, Lord, for-ev-er'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. A forte (f) dynamic marking is present above the second vocal staff.

thine, Keep me, Lord, for-ev-er thine; A-men, A-men.

thine, Keep me, Lord, for-ev-er thine; A-men, A-men.

The second system of the musical score continues the composition. It also consists of four staves. The vocal parts continue with the lyrics 'thine, Keep me, Lord, for-ev-er thine; A-men, A-men.' The piano accompaniment continues with chords and moving lines. A forte (f) dynamic marking is present above the second vocal staff. The system concludes with a double bar line. A *rit. e dim.* (ritardando and diminuendo) marking is present above the final vocal staff.

WAKE THE SONG OF JUBILEE.

E. O. EXCELL.

Moderato.

m

Soprano. Wake the song, wake the song, wake the

Alto. Wake the song, wake the song, wake the

m

Tenor. Wake the song, wake the song, wake the

Bass. Wake the song, wake the song, wake the

Organ. *m*

m

song, wake the song of ju - bi - lee;..... Wake the

song, wake the song of ju - bi - lee, of ju - bi - lee;

song, wake the song of ju - bi - lee. of ju - bi - lee;

m

song, wake the song, wake the

wake the song, wake the song, *f*

m wake the song, wake the song, wake the

f

This system contains five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a piano accompaniment. Dynamics include *f* (forte) and *m* (mezzo-forte).

m

song, the song of ju - bi - lee; Let it ech - o..... o'er

Let it ech - o

m

song, the song of ju - bi - lee; Let it ech - o

m

This system contains five staves. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. Dynamics include *m* (mezzo-forte).

sea, Let it ech-o..... o'er the sea, Wake the song,.....

o'er the sea, Let it ech-o o'er the sea, **BARITONE SOLO.** Wake the

e'er the sea, Let it ech-o o'er the sea, Wake the song,.....

TENOR.

BASS.

wake the song, wake the song, wake the song, wake the song of ju - bi -

song, wake the song, wake the song, wake the song of ju - bi -

wake the song, wake the song, wake the song, wake the song of ju - bi -

p

lee, of ju - bi-lee; Loud as might-y thunders roar, when it
 lee;..... Loud as might y thun-ders roar, when it

lee, of ju - bi-lee; Loud as might-y thunders roar, when it

f

breaks, when it breaks up-on the shore; Wake the song..... of ju - bi-lee,.....

breaks, when it breaks up on the shore; Wake the song, wake the

breaks, when it breaks up-on the shore; Wake the song..... of ju - bi-lee.....

ff

..... of ju - bi - lee, Let it ech - o, let it ech - o o'er the
 song, Let it ech - o..... o'er the
 of ju - bi - lee, Let it ech - o, let it ech - o o'er the

This system contains four staves. The top two staves are vocal parts with lyrics. The third staff is a tenor part with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time and features a melody with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines.

sea. See Je - ho - vah's ban - ner furled, Sheathed the sword, he
 sea. *f* TENOR. See Je - ho - vah's ban - ner furled, Sheathed the sword, he
 sea. See Je - ho - vah's ban - ner furled, Sheathed the sword, he

This system continues the musical score. It features a vocal part with lyrics, a tenor part with lyrics and a forte (*f*) dynamic marking, and piano accompaniment. The lyrics are: "sea. See Je - ho - vah's ban - ner furled, Sheathed the sword, he". The tenor part also has the lyrics and a forte (*f*) dynamic marking. The piano accompaniment continues with chords and moving lines.

speaks 'tis done, Now the king - doms of this world are the

speaks 'tis done, And Now now the king - doms of this world are the

This system contains the first two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat).

king - doms of the Son; Hal - le - lu - jah, hal - le - lu - jah,

king - doms of the Son; Hal - le - lu - jah, hal - le - lu - jah,

This system contains the next two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music continues in 4/4 time and features a key signature of one flat (B-flat). The lyrics are repeated in the second staff.

ff

hal - le - lu - jah, A - men, Hal - - le - lu - jah,

Hal - le - lu - jah, hal - le - lu - jah,

ff

hal - le - lu - jah, A - men, Hal - - le - lu - jah,

Hal - le - lu - jah, hal - le - lu - jah,

hal - - le - lu - jah, Hal - - le - lu - jah, A - men.

hal - le - lu - jah, hal - le - lu - jah, Hal - le - lu - jah, hal - le - lu - jah, A - men.

hal - - le - lu - jah, Hal - - le - lu - jah, A - men.

hal - le - lu - jah, hal - le - lu - jah, Hal - le - lu - jah, hal - le - lu - jah, A - men.

LIFT UP YOUR HEADS, O YE GATES!

W. A. OGDEN.

Majestically.

Organ. *f*

The organ part is written for a 3/4 time signature with a key signature of one flat (B-flat). It consists of two staves, treble and bass. The melody is played in the treble staff, and the bass staff provides harmonic support with chords and moving lines. The first system contains 8 measures.

SOPRANO.

Lift up your heads, O ye gates, O ye gates: And be ye lift - ed

ALTO.

f

TENOR.

Lift up your heads, O ye gates, O ye gates: And be ye lift - ed

BASS.

The vocal parts are written for Soprano, Alto, Tenor, and Bass. The lyrics are: "Lift up your heads, O ye gates, O ye gates: And be ye lift - ed". The piano accompaniment continues below the vocal staves, providing harmonic support. The first system contains 8 measures.

LIFT UP YOUR HEADS, O YE GATES! CONTINUED.

up ye ev - er - last - ing doors, And the King of glo - ry shall come

up ye ev - er - last - ing doors, And the King of glo - ry shall come

This system contains two vocal staves and two piano accompaniment staves. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: 'up ye ev - er - last - ing doors, And the King of glo - ry shall come'.

rit.
in, the King of glo - ry shall come in.

rit.
in, the King of glo - ry shall come in. Who is this King of glo -

This system contains two vocal staves and two piano accompaniment staves. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: 'in, the King of glo - ry shall come in. Who is this King of glo -'. The tempo marking 'rit.' (ritardando) is present above the first vocal staff and below the second piano staff.

ad lib.

The Lord strong and might-y,

ad lib.

- ry? Who is this King of glo - ry? The Lord strong and might-y,

ad lib.

a tempo.

might-y in bat-tle. Lift up your heads,..... O ye gates,.....

Lift up your heads, O ye gates, O ye gates,

might-y in bat-tle. Lift up your heads, O ye gates, O ye gates,

a tempo.

Lift up your heads,..... O ye gates,..... And

Lift up your heads, O ye gates, O ye gates,

Lift up your heads, O ye gates, O ye gates, And

This musical system contains three systems of staves. The first system has a vocal line (treble clef) and a piano line (bass clef). The second system has a vocal line (treble clef) and a piano line (bass clef). The third system has a vocal line (treble clef) and a piano line (bass clef). The piano part consists of a single bass line.

f be ye lift-ed up ye ev-er-last-ing doors, And the King of

f be ye lift-ed up ye ev-er-last-ing doors, And the King of

This musical system contains three systems of staves. The first system has a vocal line (treble clef) and a piano line (bass clef). The second system has a vocal line (treble clef) and a piano line (bass clef). The third system has a vocal line (treble clef) and a piano line (bass clef). The piano part consists of a single bass line.

LIFT UP YOUR HEADS, O YE GATES! CONCLUDED. 221

p cres.

glo - ry shall come in, the King of glo - ry shall come

p cres.

glo - ry shall come in, the King of glo - ry shall come

in, The King of glo - ry shall come in.....

in, The King of glo - ry shall come in.....

I WAS GLAD.

J. M. DUNGAN.

Soprano. *pp* *p* I was

Alto. *pp* *p* I was glad when they said un - to me, un - to me, I was

Tenor. *pp* *p* I was glad when they said un - to me, un - to me, I was

Bass. *pp* *p* I was glad when they said un - to me, un - to me, I was

Organ. *pp* *p*

glad..... when they said un - to me, I was

glad when they said un - to me, un - to me, I was

glad when they said un - to me, when they said un - to me, I was

un - to me,

glad..... when they said un - to me, I was
 glad when they said un - to me, un - to me, I was
 glad when they said un - to me, when they said un - to me, I was
 un - to me,

glad..... when they said un - to me,..... Let us go
 glad when they said un - to me, un - to me, Let us go
 glad when they said un - to me, un - to me, Let us go

I WAS GLAD. CONTINUED.

in - - to the house of the Lord. Our feet shall stand with - in thy

in, Let us go in - to the house of the Lord. Our feet shall stand with - in thy

in, Let us go in - to the house of the Lord. Our feet shall stand with - in thy

The first system of the musical score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The music features triplet rhythms in the vocal parts and a steady piano accompaniment. The lyrics are: "in - - to the house of the Lord. Our feet shall stand with - in thy in, Let us go in - to the house of the house of the Lord. Our feet shall stand with - in thy in, Let us go in - to the house of the Lord. Our feet shall stand with - in thy". The system ends with a fermata over the final note of the piano part.

gates, Je - ru - sa - lem,

gates with - in thy gates, Je - ru - sa - lem,

gates with - in thy gates, O Je - ru - sa - lem, Je - ru - sa -

Je - ru - sa - lem,

The second system of the musical score continues the composition. It also consists of four staves (three vocal, one piano). The key signature remains B-flat major. The tempo/mood marking *mp* (mezzo-piano) appears above the first staff. The lyrics are: "gates, Je - ru - sa - lem, gates with - in thy gates, Je - ru - sa - lem, gates with - in thy gates, O Je - ru - sa - lem, Je - ru - sa - Je - ru - sa - lem,". The system concludes with a final chord in the piano part.

Je - ru - sa - lem, Our feet shall stand within thy gates,..... O Je -

with-in thy gates,

- lem, Je - ru - sa - lem, Our feet shall stand within thy gates, within thy gates, O Je -

pp

This system contains five staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The last two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first staff begins with a *pp* (pianissimo) dynamic marking.

Andante. pp

ru - sa - lem. Je - ru - sa - lem, Pray for the peace of Je -

pp

ru - sa - lem, Je - ru - sa - lem, Pray for the peace of Je -

Andante. pp

This system contains five staves of music. The first three staves are vocal parts with lyrics. The last two staves are piano accompaniment. The key signature remains two flats. The time signature changes to 3/4. The first staff of this system begins with an *Andante. pp* (Andante, pianissimo) marking. There are repeat signs in the vocal parts.

I WAS GLAD. CONTINUED.

ru - sa - lem, They shall pros - per that love thee, Pray for the peace of Je -

ru - sa - lem, They shall pros - per that love thee, Pray for the peace of Je -

This system contains four staves. The first two staves are vocal parts (Soprano and Alto) in 2/4 time, with lyrics 'ru - sa - lem, They shall pros - per that love thee, Pray for the peace of Je -'. The third staff is a vocal part (Bass) with the same lyrics. The fourth staff is a piano accompaniment in 2/4 time, featuring chords and moving lines in both hands.

ru - sa - lem, They shall pros - per that love thee. Peace be with-in thy

ru - sa - lem, They shall pros - per that love thee. Peace be with-in thy

A tempo.

mp

mp

A tempo.

This system contains four staves. The first two staves are vocal parts (Soprano and Alto) in 2/4 time, with lyrics 'ru - sa - lem, They shall pros - per that love thee. Peace be with-in thy'. The third staff is a vocal part (Bass) with the same lyrics. The fourth staff is a piano accompaniment in 2/4 time, featuring chords and moving lines in both hands. The system concludes with a change to 4/4 time, marked with *A tempo.* and *mp*.

I WAS GLAD. CONCLUDED.

227

The musical score is written for a vocal soloist and piano accompaniment. It is in 2/4 time and the key of B-flat major (two flats). The score is divided into two systems. The first system contains four staves: two for the vocal part and two for the piano accompaniment. The vocal part begins with a melody in the right hand, with lyrics underneath. The piano accompaniment consists of chords and moving lines in both hands. The second system also contains four staves, continuing the vocal melody and piano accompaniment. Dynamics such as *m* (mezzo), *p* (piano), *f* (forte), and *ff* (fortissimo) are indicated throughout. The lyrics are: "walls,..... Peace be with-in thy walls, Peace be with-in thy walls, in thy walls, in thy walls, Peace be within thy walls, and pros-per-i-ty with-in thy Pal-a-ces. A-men. A-men." The score concludes with a double bar line.

m *p* *f* *m*

walls,..... Peace be with-in thy walls, Peace be with-in thy

walls, in thy walls, in thy walls,

m *p* *f* *m*

walls, in thy walls, Peace be with-in thy walls, in thy walls, Peace be within thy

walls, and pros-per-i-ty with-in thy Pal-a-ces. A-men. A-men.

walls, in thy walls, and pros-per-i-ty with-in thy Pal-a-ces. A-men, A-men.

walls, in thy walls, and pros-per-i-ty with-in thy Pal-a-ces. A-men. A-men.

ff

PRAISE THE LORD, O JERUSALEM.

Allegretto.

H. P. DANKS.

Soprano. *f* Praise the Lord, O Je - ru - sa - lem; praise thy God, O Zi - on, For

Alto. *f*

Tenor. *f* Praise the Lord, O Je - ru - sa - lem; praise thy God, O Zi - on, For

Bass. *f*

Organ. *f* *Allegretto.*

he hath made fast the bars of thy gates, and hath blessed thy chil-dren with-in thee;

he hath made fast the bars of thy gates, and hath blessed thy chil-dren with-in thee.

PRAISE THE LORD, O JERUSALEM. CONTINUED.

229

DUET, SOPRANO,
ALTO.

m *Grazioso.*

He mak - eth peace with - in thy bor - ders and

m *Grazioso*

fill - eth thee with the flour..... of wheat; He

send-eth forth his com - mand-ment, his com - mand - ment up - on earth, and his

cres.

f *dim.*

word run - neth swift - ly, run - neth ver - ry swift - ly.

SOLO. TENOR or SOPRANO.

Meno mosso. *f*

He giv - eth snow like wool, And scat - ter - eth the hoar frost like

Meno mosso. *m*

ash - es; He cast - eth forth his ice like mor - sels,

rall.

Who is a - ble to a - bide his frost?

colla voce.

A tempo.
m *cres. poco a poco.*

He send - eth out his word and melt - eth them, He

He send - eth out his word and melt - eth them, He

A tempo.
m *cres. poco a poco.*

blow - eth with his wind, and the wa - ters flow; He show eth his word un - to

blow - eth with his wind, and the wa - ters flow; He show - eth his word un - to

This system consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes in the vocal parts, and chords and moving lines in the piano accompaniment.

Ja - cob, his or - di - nanc - es un - to Is - ra - el; He

Ja - cob, his or - di - nanc - es un - to Is - ra - el; He

This system also consists of four staves, continuing the vocal and piano parts from the first system. It includes the same vocal staves with lyrics and piano accompaniment staves. The key signature remains one flat. The music continues with similar rhythmic patterns and harmonic structure.

hath not dealt so with an - y na - tion; nei - ther have the hea - then

hath not dealt so with an - y na - tion; nei - ther have the hea - then

This system contains four staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Bass) with lyrics. The fourth staff is a piano accompaniment with chords and moving lines in both hands.

dim.
knowledge of his laws, of his laws. A - - men.

dim.
knowledge of his laws, of his laws. A - - men.

dim.

This system contains four staves. The first two staves are vocal parts with lyrics and a *dim.* marking. The third staff is a vocal part with lyrics and a *dim.* marking. The fourth staff is a piano accompaniment with chords and moving lines in both hands, also marked *dim.*

SUN OF MY SOUL.

Dolce.

J. E. HALL.

Soprano.

Sun of my soul, thou Sav-ior dear,

The first system of the musical score. The Soprano part is on a single staff with a treble clef and a 3/4 time signature. The Organ part consists of two staves (treble and bass) with a 3/4 time signature. The organ part begins with a mezzo-forte (*m*) dynamic. The lyrics are "Sun of my soul, thou Sav-ior dear,".

It is not night if thou be near;

The second system of the musical score. The Soprano part continues with the lyrics "It is not night if thou be near;". The Organ part continues with accompaniment.

Oh, may no earth-born cloud a-rise,

The third system of the musical score. The Soprano part continues with the lyrics "Oh, may no earth-born cloud a-rise,". The Organ part continues with accompaniment, marked with a mezzo-forte (*m*) dynamic.

To hide thee from thy ser-vant's eyes.

The fourth system of the musical score. The Soprano part continues with the lyrics "To hide thee from thy ser-vant's eyes." and includes a *rit.* (ritardando) marking. The Organ part continues with accompaniment, also marked with a *rit.* (ritardando) marking.

TRIO.
ALTO.

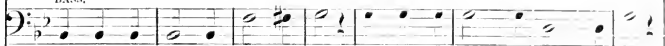
When the soft dews of kind - ly sleep, My wear - ied eye - lids gent - ly steep,

TENOR.



When the soft dews of kind - ly sleep, My wear - ied eye - lids gent - ly steep.

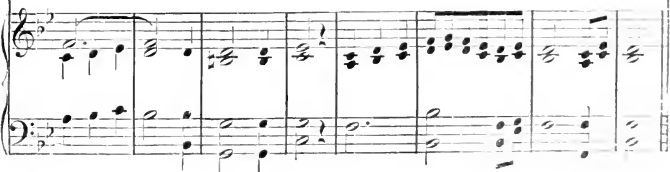
BASS.



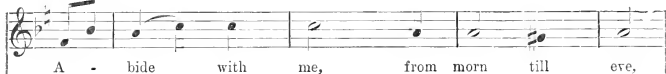
Be my last tho't, how sweet to rest, For-ev - er on..... my Sav - ior's breast.



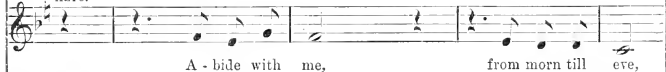
Be my last tho't, how sweet to rest, For-ev - er on..... my Sav - ior's breast.



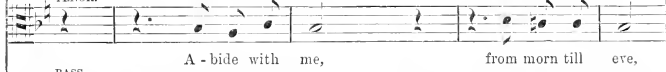
SOPRANO.



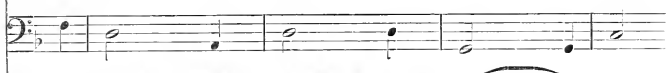
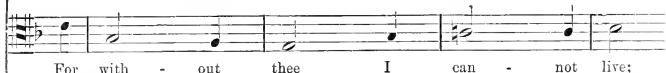
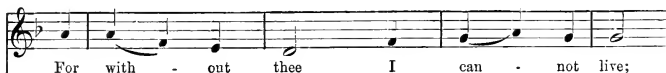
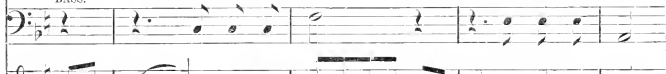
ALTO.



TENOR.



BASS.



A - bide with me, when night is nigh,
A - bide with me, when night is nigh,
A - bide with me, when night is nigh,

This system contains the first eight measures of the song. It features four staves: a vocal line (treble clef) and three piano accompaniment staves (treble, alto, and bass clefs). The key signature has one flat (B-flat). The lyrics are: 'A - bide with me, when night is nigh,' repeated three times across the staves.

For with - out thee I dare - not die;
For with - out thee I dare - not die;

This system contains the next eight measures of the song. It features four staves: a vocal line (treble clef) and three piano accompaniment staves (treble, alto, and bass clefs). The key signature has one flat (B-flat). The lyrics are: 'For with - out thee I dare - not die;' repeated twice across the staves.

First system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) in G major, with lyrics "Come near and bless us when we wake,". The bottom two staves are piano accompaniment in G major, featuring a flowing eighth-note melody in the right hand and a simple bass line in the left hand.

Come near and bless us when we wake,

Second system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) in G major, with lyrics "Ere through the world our way we take;". The bottom two staves are piano accompaniment in G major, continuing the melody from the first system.

Ere through the world our way we take;

Till in the o - - cean of thy love,

Till in the o - - cean of thy love,

The first system of the musical score for 'Sun of My Soul'. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) in G major, 4/4 time. The bottom two staves are piano accompaniment. The lyrics 'Till in the o - - cean of thy love,' are written under the vocal staves. The piano part features a flowing eighth-note melody in the right hand and a simple bass line in the left hand.

We lose our - selves in heav'n a bove.

We lose our - selves in heav'n a - bove.

The second system of the musical score. It also consists of four staves. The vocal parts continue with the lyrics 'We lose our - selves in heav'n a bove.' and 'We lose our - selves in heav'n a - bove.' The piano accompaniment continues with the same flowing eighth-note melody. The system concludes with a double bar line.

I WILL LIFT UP MINE EYES.

D. C. McALLISTER.

Andante maestoso.

Organ.

Organ introduction in C major, 4/4 time. The right hand features a melody with triplets and a descending line, while the left hand provides a simple harmonic accompaniment.

BASS SOLO.

I will

First system of the song. The vocal line begins with a bass solo on the words "I will". The organ accompaniment consists of a steady bass line in the left hand and chords in the right hand.

lift up mine eyes un-to the hills,

I will lift up mine eyes un-to the

Second system of the song. The vocal line continues with the words "lift up mine eyes un-to the hills, I will lift up mine eyes un-to the". The organ accompaniment continues with a steady bass line and chords.

hills,

From whence com - eth, from whence com - eth, from whence com - eth my

Third system of the song. The vocal line concludes with the words "hills, From whence com - eth, from whence com - eth, from whence com - eth my". The organ accompaniment continues with a steady bass line and chords.

By permission.

help. My help com-eth from the Lord, it com-eth from the

Lord, the Lord, the Lord which made heav'n and earth.

DUET. SOP.

He will not suf-fer thy foot to be mov-ed. He that

ALTO.

He that

keep - eth, He that keep - eth thee, He that keep - eth thee will not

This system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and G major.

slum - ber, Be - hold! He that keep - eth, that keep - eth

This system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music continues in 4/4 time and G major.

rit. e dim.
Is - ra-el, that keep - eth [Is - ra-el shall nei-ther slum - ber nor sleep.

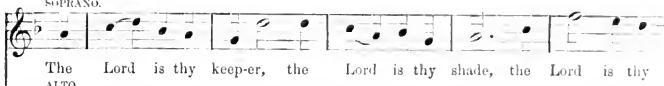
colla voce.

This system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The system concludes with a double bar line. The tempo and dynamics marking *rit. e dim.* appears above the first staff, and *colla voce.* appears above the bottom staff.

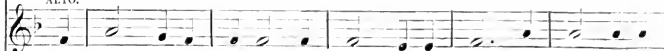
I WILL LIFT UP MINE EYES. CONTINUED.

243

QUARTET. *Con brio.*
SOPRANO.



ALTO.

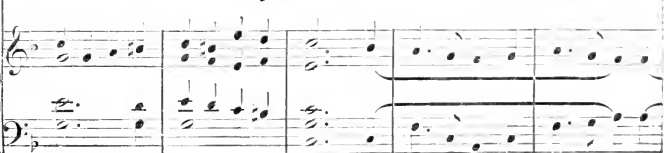
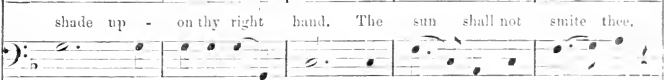
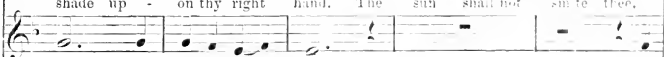
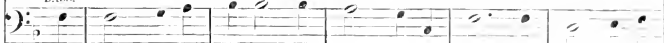


TENOR.



The Lord is thy keep-er, the Lord is thy shade, the Lord is thy

BASS.



I WILL LIFT UP MINE EYES. CONTINUED.

by day, nor the moon, the moon by night
sun shall not smite thee
by day, nor the moon, the moon by night.

Moderato.
TENOR SOLO.

The Lord shall pre-serve thee from all e-

cres. *con.* *do.* *dim.*
vil, He shall pre-serve thy soul, shall pre-serve thy soul.

I WILL LIFT UP MINE EYES. CONCLUDED.

245

QUARTETTE.

He shall pre-serve thy go-ing out, and thy com - ing in, from

He shall pre-serve thy go-ing out, and thy com - ing in, from

rit.
this time forth and e - ven for - ev - er - more. A - men, A - men.


rit.
this time forth and e - ven for - ev - er - more. A - men, A - men.


rit.


AS PANTETH THE HART.


FRANK M. DAVIS.

Andante.
TRIO.

Soprano.  As the hart pant-eth af - ter the wa - ter-brook, So

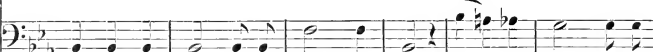
Tenor.  As the hart pant-eth af - ter the wa - ter-brook, So

Bass.  *p*

Organ.  *p*

 pant-eth my soul af - ter thee, O God;

 pant-eth my soul af - ter thee, O God; As the hart pant-eth





So pant-eth my soul af-ter thee, O God.

af-ter the wa-ter brook, So pant-eth my soul af-ter thee, O God.

This system contains two staves of vocal music and two staves of piano accompaniment. The vocal staves are in treble and bass clefs, and the piano staves are in treble and bass clefs. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

SOPR. *f*

For God, For God, O when shall I

ALTO.

For God, For God,

TENOR. *f*

My soul thirsteth for God, For the liv-ing God, O when shall I

BASS.

f

This system contains four staves of vocal music (Soprano, Alto, Tenor, Bass) and two staves of piano accompaniment. The vocal staves are in treble and bass clefs, and the piano staves are in treble and bass clefs. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves. The Soprano and Tenor parts are marked with a forte (*f*) dynamic.

come and ap - pear be - fore God, O when shall I come and ap -

pear be - fore God. O my soul?

Why art thou cast down O my soul, O my soul?

pear be - fore God.

Why art thou cast down, and dis-qui-et-ed with-in me?

Why art thou cast down, and dis-qui-et-ed with-in me?

Con spirito.

Hope thou in God, hope thou in God, for I shall yet

Hope thou in God, hope thou in God, I shall

Hope thou in God, hope thou in God, I shall

praise him, my King and my God; I shall praise him, I shall praise him,

my King and my God; I shall praise him, I shall praise him, my King and my God; I shall

my King and my God; I shall praise him, my

praise him, my King and my God; I shall praise him, my

cres. *ff*

This system contains the first four staves of the musical score. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Bass) with lyrics. The fourth staff is a piano accompaniment with a *cres.* (crescendo) marking and a *ff* (fortissimo) dynamic marking.

King and my God;..... my King and my God.

I shall praise him, I shall praise him, my King and my God.

King and my God; I shall praise him, I shall praise him, my King and my God.

This system contains the next four staves of the musical score. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a piano accompaniment. The system concludes with a double bar line.

THE LORD IS MERCIFUL.

CLARA H. SCOTT.

Soprano. The Lord is mer - ci - ful, is mer - ci - ful and gra - cious,

Alto.

Tenor.

Bass.

Organ.

Slow to

Lord is mer - ci - ful, is mer - ci - ful and gra - cious, Slow to

an - ger and plen - teous in mer - cy, Slow to an - ger and

This system contains four staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The tempo/mood is marked 'Slow'.

plen-teous in mer - cy; He will not al - ways chide, nei - ther will he

plen-teous in mer - cy; He will not al - ways chide, nei - ther will he

This system contains four staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The tempo/mood is marked 'Slow'. Dynamics include *f* (forte) and *mf* (mezzo-forte).

keep his an - ger for - ev - er, He will not al - ways chide, Nei - ther

keep his an - ger for - ev - er, He will not al - ways chide, Nei - ther

ff *m*

This system contains the first two staves of the musical score. The first staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a piano accompaniment line. The lyrics are 'keep his an - ger for - ev - er, He will not al - ways chide, Nei - ther'. The piano part features a melody in the right hand and a bass line in the left hand. The system ends with a double bar line.

will he keep, neither will he keep his an - ger for - ev - er. A - men, A - men.

will he keep, neither will he keep his an - ger for - ev - er. A - men, A - men.

This system contains the second two staves of the musical score. The first staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a piano accompaniment line. The lyrics are 'will he keep, neither will he keep his an - ger for - ev - er. A - men, A - men.'. The piano part features a melody in the right hand and a bass line in the left hand. The system ends with a double bar line.

HE GIVETH HIS BELOVED SLEEP.

255

T. C. TILDESLEY.

ABT.
Quartet, arr. by H. P. DANKS.

Moderato molto.

Organ.

SOLO. SOPR. or TENOR.

Sor - row and care may meet, The tem - pest cloud may low'r, The

surge of sin may beat Up - on earth's troub - led shore;

f *dim.* *pp*

f *dim.* *pp*

SOPRANO.
 God doth his own in safe - ty keep, He giv - eth his be -

ALTO.
 God doth his own in safe - ty keep, He giv - eth his be -

TENOR.
 God doth his own in safe - ty keep, He giv - eth his be -

BASS.
 God doth his own in safe - ty keep, He giv - eth his be -

dim. Last time Fine.
 lov - ed sleep, He giv - eth his be - lov - - ed sleep.

be - lov - ed, be - lov - ed sleep.

dim.
 lov - ed sleep, He giv - eth his be - lov - ed, be - lov - ed sleep.

be - lov - - ed sleep.

SOLO.

2. The din of war may
3. In child-hood's win-some

m *dim.*

roll, page, With all its rag-ing flight,
In man-hood's joy-ous bloom, In

Ad. S. to

Grief may op-press the soul, Through-out the wear-ve-ness;
fee-ble-ness and age, In death's dark

JESUS, LOVER OF MY SOUL.

To Mr. and Mrs. Chas. Herr, Petrolia, Pa.

E. O. EXCELL.

Andante.

& Vo.

1. Je - sus, lov - er of my soul,
 2. Oth - er ref - uge have I none,
 3. Thou, O Christ, art all I want;

Organ. *p*

Let me to thy bo - som fly;
 Hangs my help - less soul on thee:
 More than all in thee I find:

m

m

While the near - er wa - ters roll,
 Leave, oh, leave me not a - lone,
 Raise the fall - en, cheer the faint,

p

While the tem - pest still is high;
Still sup - port and com - fort me.
Heal the sick, and lead the blind.

m

QUARTETTE or CHORUS.

m
SOPRANO.
Hide me, O, my Sav - ior, hide,
All my trust on thee is stay'd,
Just and ho - ly is thy name.

ALTO.
Hide me, O, my Sav - ior, hide,
All my trust on thee is stay'd,
Just and ho - ly is thy name.

TENOR.
Hide me, O, my Sav - ior, hide,
All my trust on thee is stay'd,
Just and ho - ly is thy name.

BASS.
Hide me, O, my Sav - ior, hide,
All my trust on thee is stay'd,
Just and ho - ly is thy name.

m

hide, stay'd, name, Till All I the my am storm help all of from un -

Sav - ior, hide, Till the storm of thee is, stay'd, All my help from is thy name, I am all un -

p *f* *m*

life is past; Safe..... in thee I bring; Cov - er right - - - eous - ness; Vile, and

life is past thee I bring; right - - - eous - ness;

m *m*

JESUS, LOVER OF MY SOUL. CONCLUDED.

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to..... the ha - ven guide,
my..... de - fence - - less head
full..... of sin I am,

Safe in - to the ha - ven guide,
Cov - er my de - fenceless head,
Vile, and full of sin I am,

m

p *rall.*

Oh, re - ceive my soul at last,
With the shad - ow of thy wing,
Thou art full of truth and grace.

Oh..... re - ceive..... my soul at last,
With..... the shad - ow of thy wing,
Thou..... art full of truth and grace.

f *p* *rall.*

ANGELS EVER BRIGHT AND FAIR.

HANDEL.

Arr. by E. O. EXCELL.

Larghetto.

Soprano. An - gels, ev - er bright and

Alto. *m* Angels, ever bright and fair,

Tenor. Angels, ever bright and fair,

Bass. Angels, ever bright and fair,

Organ. *f* *m*

fair. An - gels ev - er bright and

Take, O take me to your care, take me to your care, angels ever bright and fair,

Take, O take me to your care, take me to your care, angels ever bright and fair,

fair, Take, O take me, Take, O take me to your
Take me to your care, Take, O take me, take me,
Take me to your care, Take, O take me, take me,

This system contains four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The fourth staff is a piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat).

care, Take me, take, O
Take, O take me to your care, Take me,
Take..... me to your care, Take me,

This system continues the musical score with four staves. It includes vocal parts and piano accompaniment. The lyrics continue across the staves. The musical notation includes various note values, rests, and dynamic markings.

take me; An - gels, ev - er bright and fair, Take, O
Take, O take me to your care.
Take, O take me to your care.

take me to your care, Take, O take me to your
Take me to your care, Take, O take me to your
Take me to your care, Take, O take me to your

care.

care.

care.

rit.

SOPRANO SOLO.

Speed to your own courts, my flight, Clad in robes of vir - gin

tempo.

white, Clad in robes of vir - gin white, Clad in robes of vir - gin white.

D. S. C.

O GOD, MY HEART IS FIXED.

A. BEIRLY.

Andantino.
SOLO.

Bass. *m* *f*

O God, my heart is fix'd to praise thy ho - ly name. My

Organ.

heart is fix'd to praise thy ho - ly name.

f

Allegretto.
SOPRANO.

ALTO.

TENOR.

BASS.

Then a - wake! then a - wake! Then a -

Then a - wake! a - wake! then a - wake! a - wake! Then a -

Then a - wake! then a - wake! Then a -

f

wake the tim - brel and the harp!..... Then a -

wake the tim - brel and the harp! Then a -

wake the tim - brel and the harp! Then a -

wake! then a - wake! And praise his ho - ly name!

wake! a - wake! then a - wake! a - wake! And praise his ho - ly name!

wake! then a - wake! And praise his ho - ly name!

Then a - wake! then a - wake! Then a - wake the timbrel and the

Then a - wake! a - wake! then a - wake! a - wake! Then a - wake the timbrel and the

Then a - wake! then a - wake! Then a - wake the

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

Rall. . . Fine.

harp!..... Then a-wake! then a-wake! And praise his ho - ly name.

harp!..... Then a-wake! a-wake! then awake! awake! And praise his ho - ly name.

timbrel and the harp! Then awake! Then awake! And praise his ho - ly name.

This system continues the musical score with three vocal staves and piano accompaniment. The lyrics continue below the vocal staves.

Rall. . . Fine.

This system concludes the piece with three vocal staves and piano accompaniment. The piano part features a final chord in the right hand and a sustained bass line in the left hand.

O GOD, MY HEART IS FIXED

CONTINUED.

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Andantino.

SOPRANO & ALTO DUET

I have tho't up - on thy lov - ing kind - ness, I have

I have tho't up - on thy lov - ing kind - ness, I will call up - on thy

I will call up - on thy

I will call up - on thy

name,..... I will call up - on thy marv' - lous name:

I will call up - on thy marv' - lous name:

m

I have tho't up-on thy lov-ing kind - ness, I have tho't up - on thy lov-ing

I have tho't up - on thy kindness, tho't up - on thy

m

This system contains the first two staves of music. The vocal staves (treble and bass clef) are in G major with a key signature of one sharp (F#). The piano accompaniment consists of two staves (treble and bass clef). The first staff of the piano part begins with a mezzo-forte (*m*) dynamic. The lyrics are written below the vocal staves.

f *cres.*

kind-ness; And I will call..... up-on thy name,..... And

And I will call up-on thy name,

cres.

kind-ness; And I will call up-on thy name,

cres.

sva.

This system contains the second two staves of music. The vocal staves continue the melody with a forte (*f*) dynamic and a crescendo (*cres.*) marking. The piano accompaniment continues with a mezzo-forte (*m*) dynamic. The lyrics are written below the vocal staves. The system concludes with a double bar line and a repeat sign.

O GOD, MY HEART IS FIXED. CONCLUDED.

271

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "I will call..... up - on thy name;..... Will And I will call up - on thy great and marv'lous name; And I will call up - on thy great and marv'lous name; Will". The piano part includes dynamic markings "cres." and "Sforz." (Sforzando), and a "loco." section indicated by a dashed line.

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "call up - on thy marv'lous name with praise and thanksgiving; And I will giving." The piano part includes dynamic markings "m" (mezzo-forte) and "ff" (fortissimo), and a section marked "D. S." (Da Capo).

Third system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "call up - on thy marv'lous name with praise and thanksgiving; giving." The piano part includes dynamic markings "m" (mezzo-forte) and "ff" (fortissimo), and a section marked "D. S." (Da Capo).

TRUST IN THE LORD AND DO GOOD.

CLARA H. SCOTT.

Soprano. Trust in the Lord and do good, Trust in the Lord and do good, So shalt thou

Alto. Trust in the Lord and do good, Trust in the Lord and do good,

Tenor. Trust in the Lord and do good, Trust in the Lord and do good,

Bass. Trust in the Lord and do good, Trust in the Lord and do good,

Organ.

dwel..... in the land, So shalt thou dwell.....

So shalt thou dwell in the land, So shalt thou

So shalt thou dwell in the land, So shalt thou

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..... in the land, And ver - i - ly thou shalt be fed, And
 dwell in the land,
 dwell in the land, And ver - i - ly thou shalt be fed, And

This block contains the first system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 4/4 time. The lyrics are: "..... in the land, And ver - i - ly thou shalt be fed, And dwell in the land, dwell in the land, And ver - i - ly thou shalt be fed, And".

Coda. Omit 1st time. Sing after D. C. only.

ver - i - ly thou shalt be fed. A-men,
 A - men, a - men, a - - men. a -
 ver - i - ly thou shalt be fed. A - men, a - men, a - - men. a -

This block contains the Coda section of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 4/4 time. The lyrics are: "ver - i - ly thou shalt be fed. A-men, A - men, a - men, a - ver - i - ly thou shalt be fed. A - men, a - men, a - - men. a -".

Fine. Andante.

a-men, and a - men. De-

men, and a - men. De-light thy-self al-so in the Lord,

men, and a - - men. De-light thy-self al-so in the Lord, De-

Fine. Andante.

light thy-self al-so in the Lord, De -

in the Lord, Delight thy-self al-so in the Lord,

light thy-self al-so in the Lord, Delight thy-self al-so in the Lord, De -

in the Lord,

Fine. Andante.

light thy - self al - so in the Lord, and he shall give thee the de -

in the Lord, And he shall

light thy - self al - so in the Lord, and he shall give thee the de -

in the Lord, and he shall

This system contains four staves. The first three are vocal staves (Soprano, Alto, and Bass) with lyrics. The fourth is a piano accompaniment with two staves (Right and Left Hand). The key signature has one sharp (F#) and the time signature is 4/4.

sires of thine heart, And he shall give thee the de - sires of thy heart.

sires of thy heart, And he shall give thee the de - sires of thy heart.

This system contains four staves. The first three are vocal staves (Soprano, Alto, and Bass) with lyrics. The fourth is a piano accompaniment with two staves (Right and Left Hand). The key signature has one sharp (F#) and the time signature is 4/4. The system concludes with a double bar line.

I WILL PRAISE THEE.

E. T. O'KANE.

Maestoso.

Soprano.

Alto.

Tenor.

Bass.

f

I will praise thee, O Lord, I will praise thee, O Lord. With my

Maestoso.

Organ.

f

f

ff

Will I praise thee, Will I praise thee; I will

whole heart, with my whole heart, I will

f

ff

praise thee, O Lord, with my whole..... heart; I will

I will praise thee with my whole heart;

praise thee, O Lord, with my whole heart; I will

show forth all thy marv'-lous works, all thy marv'-lous works, O Lord.

show forth all thy marv'-lous works, all thy marv'-lous works, O Lord.

I WILL PRAISE THEE. CONTINUED.

Andante.
DUET. ALTO.

The first system of the musical score is for the 'Andante' section. It features a vocal duet for Alto and Tenor, and a piano accompaniment. The Alto part begins with the lyrics 'I will be glad and re-joice in thee; I will sing'. The Tenor part enters with the lyrics 'TENOR.' The piano accompaniment is marked with a mezzo-forte 'm' dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

I will be glad and re-joice in thee; I will sing

TENOR.

m

Moderato.

The second system of the musical score is for the 'Moderato' section. It continues the vocal duet and piano accompaniment. The Alto part has the lyrics 'I will be glad, praise to thee, O thou most high;'. The Tenor part has the lyrics 'I will be'. The piano accompaniment is marked with a forte 'f' dynamic. The key signature and time signature remain the same as the first system.

I will be glad,

praise to thee, O thou most high;

f

I will be

f

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "I will be glad,..... I will be glad, and re - glad, I will be glad, I will be glad and re -".

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature remains one flat (B-flat), and the time signature is 4/4. The lyrics are: "joice in thee; I will sing praise to thee, O thou most high. joice in thee; I will sing praise to thee, O thou most high." The system begins with a forte (*ff*) dynamic marking.

Andantino.
BASS SOLO.

f

When mine en - e-mies are turn - ed back, They shall fall and

rall.

per - ish, They shall fall and per - ish at thy pres - ence, O Lord.

rall.

A tempo.

m

For thou hast main - tain - ed, For thou hast main -

f

For thou hast main - tain - ed, For thou hast main -

A tempo.

m

m

f

tain - ed my right..... and my cause; Thou hast main-
 thou hast main - tain - ed my right and my cause;
 tain - ed, thou hast main - tain - ed my right and my cause; Thou hast main-

This system contains three staves of music. The top two staves are vocal parts in treble clef with a key signature of one flat. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves. The music features a melodic line with dotted rhythms and a supporting bass line with chords and moving lines.

tain - ed my right and my cause. Thou hast re-buk'd the heath-en,
 tain - ed my right and my cause. Thou hast re-buk'd the heath-en,

This system continues the musical piece with three staves. It includes dynamic markings: *rit.* (ritardando) and *f* (forte). The vocal parts continue with the same melodic and rhythmic patterns, while the piano accompaniment provides harmonic support. The lyrics conclude the phrase 'Thou hast re-buk'd the heath-en,'.

I WILL PRAISE THEE. CONTINUED.

Thou hast de - stroy'd the wick - ed, Thou hast put out their

Thou hast de - stroy'd the wick - ed, Thou hast put out their

This system contains two staves of vocal music (Soprano and Alto) and two staves of piano accompaniment. The vocal parts have lyrics. The piano part features a melody in the right hand and a bass line in the left hand, with some chords and single notes.

name for - ev - er and ev - er.

name for - ev - er and ev - er. But the Lord shall en-dure, but the

This system continues the musical score. It includes vocal staves with lyrics and piano accompaniment. The piano part has a more active bass line in the second system, with some chords and single notes. The vocal parts continue the melody and lyrics.

Shall en - dure for ev - er,

Lord shall en - dure for - ev - er; For -

f

Shall en - dure for - ev - er; But the Lord Shall en - dure for

But the

ev - er; But the Lord shall en - dure for -

f

f

I WILL PRAISE THEE. CONCLUDED.

ev - - - er; And his king - dom a - bid - eth to
 Lord shall en - dure for - ev er;

ev - - - er; And his king - dom a - bid - eth to

This system contains the first four staves of the musical score. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

all gen - e - ra - tions. Praise ye the Lord! A - - men.

all gen e - ra - tions. Praise ye the Lord! A - - men.

This system contains the next four staves of the musical score. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The system concludes with a double bar line.

O BE JOYFUL.

285

H. W. FAIRBANK.

Allegro.

Soprano. O be joy-ful in the Lord, All ye lands, all ye

Alto. f

Tenor. O be joy-ful in the Lord, All ye lands, all ye

Bass.

Organ. f *Allegro.*

lands; Serve the Lord with gladness, Serve the Lord with glad-ness, And

Serve the Lord with gladness, Serve the Lord with glad-ness, And

lands; Serve the Lord with gladness, Serve the Lord with glad-ness, And

By permission.

come be - fore his pres - ence with a song, And

with a song,

come be - fore his pres - ence with a song, And

f

This system contains the first two measures of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'come be - fore his pres - ence with a song, And' on the first line, 'with a song,' on the second line, and 'come be - fore his pres - ence with a song, And' on the third line. A forte dynamic marking (*f*) is present at the end of the first vocal line.

come be - fore his pres - ence with a song, And

with a song,

come be - fore his pres - ence with a song, with a song, And

This system contains the next two measures of the musical score, continuing from the first system. It features the same four-staff layout. The lyrics are 'come be - fore his pres - ence with a song, And' on the first line, 'with a song,' on the second line, and 'come be - fore his pres - ence with a song, with a song, And' on the third line. The piano accompaniment continues with chords and moving lines in both hands.

come be-fore his presence with a song, And come be-fore his presence with a song.

come be-fore his presence with a song, And come be fore his presence with a song.

rall.

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano solo, marked *rall.*

Moderato.
TENOR SOLO.

Be ye sure that the Lord he is God, It is

he..... that hath made us. And not we..... our - selves; We

This system contains four staves. The first staff is a tenor solo with lyrics. The second staff is a piano accompaniment. The third and fourth staves are piano accompaniment.

cres.

are his peo - ple, and the sheep of his pas - ture, We

cres. *f*

ritard.

are his peo - ple, and the sheep..... of his pas - ture.

dim.

Allegro.

O go your way in - to his gates, his gates, with thanksgiv-ing, And

O go your way in - to his gates, with thanksgiving, And

f

in - to his courts, his courts with praise, And in - to his courts with praise. Be

in - to his courts, his courts with praise, And in - to his courts with praise.

f

This system contains two staves of vocal music and two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The first vocal staff has the lyrics 'in - to his courts, his courts with praise, And in - to his courts with praise. Be'. The second vocal staff has the lyrics 'in - to his courts, his courts with praise, And in - to his courts with praise.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A forte dynamic marking (*f*) is present at the end of the system.

thank - ful un - to him, And speak good of his name, Be

Be thank - ful un - to him, And speak good of his name, Be

f

This system continues the musical score with two staves of vocal music and two staves of piano accompaniment. The vocal staves have the lyrics 'thank - ful un - to him, And speak good of his name, Be' and 'Be thank - ful un - to him, And speak good of his name, Be'. The piano accompaniment continues with similar patterns. A forte dynamic marking (*f*) is present at the end of the system.

thank - ful un - to him, be thank - ful, and speak good of his name.

thank - ful un - to him, be thank - ful, and speak good of his name.

The musical score consists of four staves. The first two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with chords and melodic lines.

Andantino.
SOPRANO SOLO.

For the Lord is gra-cious, His mer-cy is ev - er - last - ing, and his

The musical score consists of two staves. The first staff is a soprano solo with lyrics. The second staff is a piano accompaniment with chords and melodic lines.

truth..... en - dur-e'h from gen - e - ra-tion to gen - e - ra-tion. For the

The musical score consists of two staves. The first staff is a soprano solo with lyrics. The second staff is a piano accompaniment with chords and melodic lines.

Lord is gra-cious, His mer - cy is ev - er - last - ing, And his

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "Lord is gra-cious, His mer - cy is ev - er - last - ing, And his".

truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion.

This system contains the next four measures. The vocal line continues with the lyrics: "truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion." The piano accompaniment features a triplet of eighth notes in the first measure of this system, indicated by a '3' above the notes.

Allegro.

Glo - ry be to the Fa - ther, and to the Son..... and to the

Glo - ry be to the Fa - ther, and to the Son..... and to the

f

This system contains the final four measures of the piece. It includes a vocal line and a piano accompaniment. The lyrics are: "Glo - ry be to the Fa - ther, and to the Son..... and to the". The piano part begins with a forte dynamic marking (*f*). The system concludes with a double bar line.

Ho - ly Ghost; As it was,..... was in the be - gin - ning,

As it was in the be - gin - ning Is

Ho - ly Ghost; As it was in the be - gin - ning,

f

This system contains three staves. The top two staves are vocal parts in G major (one sharp). The bottom staff is a piano accompaniment in G major. The music features a mix of eighth and sixteenth notes, with a fermata over the first measure of the vocal lines. Dynamics include a forte (*f*) marking at the end of the system.

p Is now and ev - er shall be, *f* Is now and ev - er shall be,

now, and ev - er shall be, shall be, *f*

Is now and ev - er shall be, *p* Is now and ev - er shall be,

This system contains four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The music continues with the same melodic and harmonic material. Dynamics include piano (*p*) and forte (*f*) markings. The system concludes with a final chord in the piano part.

World with - out end, Is now and ev - er shall be, Is

World with - out end, Is now and ev - er shall be, Is

This system contains the first two staves of the musical score. The top staff is a vocal line in G major, 4/4 time, with lyrics 'World with - out end, Is now and ev - er shall be, Is'. The bottom staff is a piano accompaniment in G major, 4/4 time, with lyrics 'World with - out end, Is now and ev - er shall be, Is'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

now and ev - er shall be, World without end, without end, A - men, A - men.

now and ev - er shall be, World without end, without end, A - men, A - men.

This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics 'now and ev - er shall be, World without end, without end, A - men, A - men.' The bottom staff continues the piano accompaniment with the same lyrics. The piano part includes a 'rall.' (rallentando) marking in the right hand towards the end of the system. The system concludes with a double bar line.

DEPARTED FRIENDS.

GEO. H. RYDER.

Organ.

ritard.

The organ part consists of two staves, Treble and Bass, in C major and common time. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *ritard.* (ritardando) marking.

DUET.
SOPRANO & ALTO.

1. Weep no more for friends de - part - ed, Nor de-spair with grief for -
 2. There are lov - ing hearts to cher - ish, There are those who need our
 3. For the joys of earth are bright - er, Than all doubt - ing mor - tals

The vocal duet part features a Soprano and Alto line. The organ accompaniment continues with the same pattern as the first system, providing harmonic support for the vocalists.

lorn; But press on - ward firm, true - heart - ed; Watch for
 cheer. Let your heart go out in kind - ness, To the
 know, And the woes of earth seem light - er, If to

The vocal duet part continues with the same melody. The organ accompaniment remains consistent, supporting the vocal lines.

heav'n's e - ter - nal morn. There is sad - ness in the
 friends who yet are here; God will care for those who
 God for help we go— Then we'll leave with him the

This system contains the first three measures of the musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4.

part - ing, That must be for man - y years— But how
 left us, We shall meet them o - ver there, For tho'
 fu - ture, And we'll trust his ten - der care, Brighter

This system contains the next three measures of the musical score, continuing the vocal line and piano accompaniment from the first system.

blest will be the meet - ing, Just be - yond this vale of tears.
 he of friends be - reft us, They are safe with him on high.
 scenes are still be - fore us, For his love is ev 'ry - where.

This system contains the final three measures of the musical score on this page, concluding with a double bar line.

CHORUS.

There we'll dwell no more in sor - row, But we'll wait our time to come;

m

There we'll dwell no more in sor - row, But we'll wait our time to come;

m

This system contains the first two lines of the chorus. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are: "There we'll dwell no more in sor - row, But we'll wait our time to come;". The piano part includes a mezzo-forte (*m*) dynamic marking.

For it soon will be to - mor - row, And we'll safe - ly rest at home.

For it soon will be to - mor - row, And we'll safe - ly rest at home.

This system contains the second two lines of the chorus. It continues the vocal melody and piano accompaniment. The lyrics are: "For it soon will be to - mor - row, And we'll safe - ly rest at home." The piano part concludes with a double bar line.

PRAISE YE THE LORD.

297

Alligro moderato.

CLARA H. SCOTT.

Bass.

Praise ye the Lord, it is good to sing prais - es,

Organ.

Prais - es un - to our God, for praise is come - ly;

SOPRANO.

The Lord doth build up Je - ru - sa - lem, He gath - er - eth,

ALTO.

TENOR.

The Lord doth build up Je - ru - sa - lem, He gath - er - eth.

BASS.

He gath - er - eth to - geth - er the out - casts of Is - ra - el!

He gath - er - eth to - geth - er the out - casts of Is - ra - el!

Andante.
m *TRIO.*

He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their wounds:

He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their wounds:

He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their

He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their

This system contains three staves. The top two staves are vocal parts in G major (one sharp) with a treble clef. The bottom staff is a piano accompaniment in G major with a grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

rit.

wounds, And bind - eth, and bind - eth, And bind - eth up their wounds:

wounds, And bind - eth up their wounds:

rit.

This system contains three staves. The top two staves are vocal parts in G major. The bottom staff is a piano accompaniment in G major. The lyrics are written below the vocal staves. The first measure of the vocal parts is marked with a piano (*p*) dynamic. The second measure of the piano accompaniment is marked with a piano (*p*) dynamic. The system concludes with a *rit.* (ritardando) marking.

Tempo primo.

T. NOR.

Great is the Lord, and of great pow - er, Great is the

BASS.

f

The Lord lift - eth up the weak, The

The Lord, and of great pow - er. The Lord lift - eth up the weak, The

f

Lord lift - eth up the weak, He cast-eth the wick - ed down to the ground.

dim. e rit.

Lord lift - eth up the weak, He cast-eth the wick - ed down to the ground.

dim. e rit.

This system contains two staves of vocal music and two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in treble and bass clef with the same key signature. The lyrics are written below the vocal staves. The first vocal staff has a melodic line with eighth and sixteenth notes. The second vocal staff continues the melody. The piano accompaniment features chords and moving lines in both hands. The first piano staff has a melodic line in the right hand and a bass line in the left hand. The second piano staff continues the accompaniment. The lyrics are: "Lord lift - eth up the weak, He cast-eth the wick - ed down to the ground." The tempo/mood marking "dim. e rit." appears between the two vocal staves and between the two piano staves.

Sing un - to the Lord, the

ff

Sing un - to the Lord, the

f

ff

This system contains two staves of vocal music and two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in treble and bass clef with the same key signature. The lyrics are written below the vocal staves. The first vocal staff has a melodic line with eighth and sixteenth notes. The second vocal staff continues the melody. The piano accompaniment features chords and moving lines in both hands. The first piano staff has a melodic line in the right hand and a bass line in the left hand. The second piano staff continues the accompaniment. The lyrics are: "Sing un - to the Lord, the". The dynamic marking "ff" (fortissimo) appears between the two vocal staves. The dynamic marking "f" (forte) appears at the beginning of the first piano staff. The dynamic marking "ff" (fortissimo) appears at the beginning of the second piano staff.

Lord with thanks-giv - ing, Sing praise up - on the harp un - to our

Lord with thanks-giv - ing, Sing praise up - on the harp un - to our

This musical system consists of four staves. The first three staves are vocal parts: Soprano, Alto, and Bass. They all sing the same lyrics: "Lord with thanks-giv - ing, Sing praise up - on the harp un - to our". The fourth staff is a piano accompaniment, featuring a treble and bass clef with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

God; Oh! praise the Lord, O Je - ru - sa - lem, Oh! praise thy God, O

God; Oh! praise the Lord, O Je - ru - sa - lem, Oh! praise thy God, O

This musical system also consists of four staves. The first three staves are vocal parts: Soprano, Alto, and Bass. They all sing the same lyrics: "God; Oh! praise the Lord, O Je - ru - sa - lem, Oh! praise thy God, O". The fourth staff is a piano accompaniment, featuring a treble and bass clef with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics like *f* (forte) and *ff* (fortissimo) are indicated in the piano part.

praise thy God, O Zi - - - on. A - -

praise thy God, O Zi - - - on.

m

m

The first system of the musical score for 'Praise Ye the Lord'. It consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics 'praise thy God, O Zi - - - on. A - -'. The third staff is a piano accompaniment. The fourth and fifth staves are a grand piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include *m* (mezzo-forte).

men, a - - men, a - - men, a - men, and a - men.

men, a - - men, a - - men, a - men, and a - men.

m

f *f*

f *f*

The second system of the musical score. It continues with the same five-staff structure. The lyrics for the vocal parts are 'men, a - - men, a - - men, a - men, and a - men.' The piano accompaniment includes dynamics *f* (forte) and *m* (mezzo-forte). The system concludes with a double bar line.

COME THOU FOUNT.

ANNIE HARRISON.

Arr. by E. O. EXCELL.

*Prelude and Interlude.**Andante.*

Organ.

SOPRANO OBLIGATO.

Tutti.

- | | | | | | | | | |
|----------|------|-------|-----|-------|---|---|---------------|-------------|
| 1. Come, | thou | fount | of | ev | - | - | 'ry | bles - ing, |
| 2. Here | I'll | raise | my | Eb | - | - | e - ne - zer, | |
| 3. Oh, | to | grace | how | great | | | a debt - or | |

ALTO.

- | | | | | | | | | |
|--------------|------|-------|-----|--|-----|-------|-----------------|-------------|
| 1. Oh, come | thou | fount | of | | of | ev | - 'ry | bles - ing, |
| 2. Yes, here | I'll | raise | my | | my | Eb | - e - ne - zer, | |
| 3. Yes, oh, | to | grace | how | | how | great | a debt - or, | |

TENOR.

BASS.

Tune my heart to sing Thy grace;
Hith'er by thy help I come;
Dai-ly I'm con-strain'd to be;

Oh tune my heart to sing thy grace;
Yes, hith'er by thy help I come;
Yes, dai-ly I'm con-strain'd to be;

Streams of mer-cy nev-er ceas-ing,
And I hope by thy good pleas-ure,
Let thy good-ness, like a fet-ter,

The streams of mer-cy they nev-er ceas-ing,
And ev-er hope by thy good pleas-ure,
Oh, let thy good-ness yes, like a fet-ter,

Call for songs of loud - - est praise;
 Safe - ly to ar rive at home;
 Bind my wand - 'ring heart to thee;

They call for songs of of loud - est praise;
 Yes, safe - ly to ar ar - rive at home;
 Yes, bind my wand - 'ring my heart to thee;

SOLO.

Teach me some me - lo - dious son - net Sung by flaming tongues a - bove,
 Je - sus sought me when a stran - ger, Wand - 'ring from the fold of God,
 Prone to wan - der Lord, I feel it, Prone to leave the God I lo

Praise the mount, I'm fix'd up - on it,
He, to res - - cue me from dan - ger.
Here's my heart, oh, take and seal it,
Oh, praise the mount, I'm I'm fix'd up - on it,
Yes, he to res - - cue my soul from dan - ger.
Yes, here's my heart, oh, oh, take and seal it,

Mount of thy re - deem - - ing love.
In - - ter - pos'd his pre - - cious blood.
Seal it for thy courts a - bove.
The mount of thy re - - re - deem - ing love.
He in - ter - pos'd his his pre - cious blood.
Yes, seal it for thy thy courts a - bove.

THE NATIONS WHO ARE SAVED.

WHITTINGTON.

Arr. by W. A. OGDEN.

Recit.

Baritone.

And the cit - y had no need of the sun,

Grave.

Organ. *mp*

neith - er of the moon to shine on it, For the

glo - ry of God did light - en it, and the Lamb is the Light there - of.

p Moderato.

And the na - tions of those who are sav - ed, shall walk in the light of

it, And the kings of the earth shall bring their glo - ry and

hon - or in - to it; And the gates of it shall not be

shut at all by day, For there shall be no night there.

f SOPRANO.
And the na-tions of those who are sav - ed, Shall walk in the

ALTO.
And those who are sav - ed,

TENOR.
f And the sav - ed, Shall walk in the

BASS.
f And the sav - ed, Shall walk in the

light of it, And the kings of the earth shall

And the kings,..... of the earth

light of it, And the kings of the earth shall

bring their glo - ry and hon - or in - to it, And the

bring their glo - ry and hon - or in - to it, And the

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature is one sharp (F#). The time signature is 4/4. The first vocal staff has a *p* dynamic marking at the end. The second vocal staff also has a *p* dynamic marking at the end.

gates of it shall not be shut at all by day, for there shall

gates of it shall not be shut at all by day, for there shall

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature is one sharp (F#). The time signature is 4/4. The first vocal staff has a *cres.* marking above the first measure and a *p* marking above the last measure. The second vocal staff also has a *cres.* marking above the first measure and a *p* marking above the last measure. The third staff has a *cres.* marking above the first measure and a *p* marking above the last measure. The fourth staff has a *cres.* marking above the first measure and a *p* marking above the last measure.

be no night there.

be no night there, For there shall be no night there, No

no night..... there, no night there.

night, no night..... there, no night there.

night, no night..... there, no night, no night there.

no night there,

GLORY TO GOD IN THE HIGHEST.

313

H. P. DANKS.

Allegretto.
mf

Soprano. Bless - ed, bless - ed, bless - - ed be the Lord, God, the Lord, God of

Alto.

Tenor. *mf* Bless - ed, bless - ed, bless - - ed be the Lord, God, the Lord, God of

Bass.

Allegretto.
mf

Organ.

Is - - ra - el; for he hath vis - it - ed, and re - deem - ed his

Is - - ra - el; for he hath vis - it - ed, and re - deem - ed his

peo - ple, and hath rais - ed up a might - y sal - va - tion for

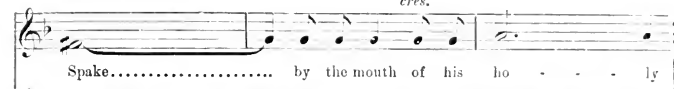
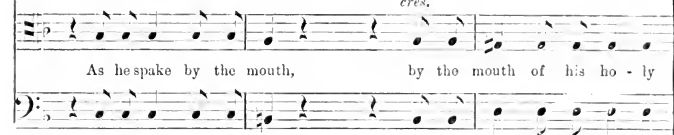
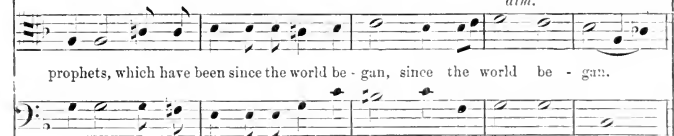
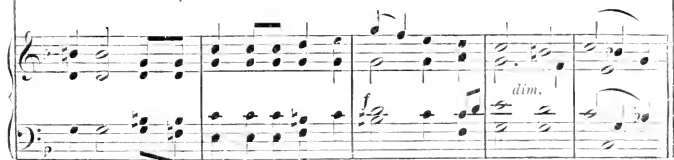
peo - ple; and hath rais - ed up a might - y sal - va - tion for

This system contains two staves of vocal music and two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

us, in the house of his ser - vant, his ser - vant Da - vid: As he

us, in the house of his ser - vant, his ser - vant Da - vid:

This system continues the musical score with two staves of vocal music and two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

cres.*cres.**cres.**dim.**dim.**dim.*

mf

Bless - ed, bless - ed, bless - ed be the Lord, God, the Lord, God of

mf

Bless - ed, bless - ed, bless - ed be the Lord, God, the Lord, God of

Is - ra - el;

Is - ra - el; For un - to us a child is born;

BASS SOLO.

mf

un - to us a Son is giv'n, and the

gov - ern - ment shall be up - on his shoul -

TUTTI.

f And his name shall be call - ed, shall be call - ed Won - der - ful!

f - ders. And his name shall be call - ed, shall be call - ed Won - der - ful!

Coun - sel - or! The might - y God! The ev - er - last - ing Fa - ther! the

Coun - sel - or! The might - y God! The ev - er - last - ing Fa - ther! the

This system contains the first two systems of the musical score. Each system consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The lyrics are: 'Coun - sel - or! The might - y God! The ev - er - last - ing Fa - ther! the'.

Prince of Peace! Glo - ry be to God on high!..... And on

on high!

Prince of Peace! Glo - ry be to God on high! on high! And on

This system contains the second and third systems of the musical score. The second system includes the lyrics 'Prince of Peace! Glo - ry be to God on high!..... And on' and 'on high!'. The third system includes the lyrics 'Prince of Peace! Glo - ry be to God on high! on high! And on'. Dynamic markings *ff* and *mp* are present above and below the staves.

rit.

earth, peace, good will tow'rd men, good will tow'rd men;

will..... tow'rd men;

cres.

earth, peace, good will tow'rd men, good will tow'rd men;

cres.

ff

Glo - ry to God in the high - est, in the high - est!

ff

Glo - ry to God in the high - est, in the high - est!

ff

I WILL EXTOL THEE.

E. O. EXCELL.

Andantino.
SOLO.

Soprano.

First system of the musical score. The Soprano part is on a single staff with a treble clef, key signature of one sharp (F#), and 6/8 time signature. It begins with a melodic line. The Organ part consists of two staves (treble and bass clefs) with a key signature of one sharp and 6/8 time signature. It features a rhythmic accompaniment of eighth and sixteenth notes. The lyrics "I will ex-tol thee, my God. O King, and I will" are written below the Soprano staff.

I will ex-tol thee, my God. O King, and I will

Second system of the musical score. The Soprano part continues the melody. The Organ part continues the accompaniment. The lyrics "bless thy ho - ly name; Ev - 'ry day will I bless" are written below the Soprano staff.

bless thy ho - ly name; Ev - 'ry day will I bless

Third system of the musical score. The Soprano part concludes the phrase. The Organ part continues the accompaniment. The lyrics "thee, my God, and I..... will praise thy name for - ev - er - more." are written below the Soprano staff.

thee, my God, and I..... will praise thy name for - ev - er - more.

I WILL EXTOL THEE. CONTINUED.

321

Moderato.
SOPRANO.

Great is the Lord, our God, Great is the Lord, our God;

ALTO,

TENOR.

Great is the Lord, Great is the Lord;

BASS.

f

Great is the Lord, our God, and great - ly to be prais - ed;

Great is the Lord, and great - ly to be prais - ed;

Great is the Lord, our God, Great is the Lord, our God;

Great is the Lord, Great is the Lord;

f

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a piano accompaniment starting with a forte (*f*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

Great is the Lord, our God, and great - ly to be prais - ed.

Great is the Lord, and great - ly to be prais - ed.

rit.

rit.

rit.

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system concludes with a *rit.* (ritardando) marking.

I WILL EXTOL THEE. CONTINUED.

323

Andantino.

1st time TENOR SOLO, 2d time TENOR and ALTO DUO.

One.....gen - e - ra - tion..... shall praise..... thy

TENOR.

ALTO.

One gen - e - ra - tion shall praise thee, O Lord, shall praise thee, O Lord, thy

sf

Andantino.

sf

sf

sf

works..... shall praise.....thy works.....

works they shall praise, they shall praise thee, O Lord, thy works they shall praise

sf

sf

sf

to..... an oth - er,..... And they..... shall de -

to an - oth - er, to an - oth - er, And they shall de - clare, de -

sf

sf

sf

I WILL EXTOL THEE. CONTINUED.

clare,..... and they..... shall de - clare,..... and
 clare all thy works, and they shall de - clare, de - clare all thy works, and

they..... shall de - clare, thy might - - - y acts.....
ad lib.
 they shall declare, de - clare, declare thy might - - - y acts.....
sf *sf* *ad lib.*

Moderato.

All thy works shall praise thee, O Lord, All thy works shall
 All thy works shall praise thee, All thy works shall

praise thee, O Lord; All thy works shall praise thee, O Lord, And thy

praise thee; All thy works shall praise thee, And thy

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a piano accompaniment (Piano and Cello/Double Bass) with lyrics. The bottom staff is a piano accompaniment (Piano and Cello/Double Bass) with lyrics. The music is in G major and 4/4 time.

saints, thy saints shall bless thee; All thy works shall

saints, thy saints shall bless thee; All thy works shall

The second system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a piano accompaniment (Piano and Cello/Double Bass) with lyrics. The bottom staff is a piano accompaniment (Piano and Cello/Double Bass) with lyrics. The music is in G major and 4/4 time.

praise thee, O Lord, All thy works shall praise thee, O Lord;

praise thee, All thy works shall praise thee;

The first system of the musical score consists of five staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The third staff is a vocal part in bass clef with the same key signature. The bottom two staves are a piano accompaniment in treble and bass clefs with the same key signature. The lyrics are written below the vocal staves.

All thy works shall praise thee, O Lord, and thy saints, thy saints shall bless thee; Thy

All thy works shall praise thee, and thy saints, thy saints shall bless thee;

The second system of the musical score also consists of five staves, following the same layout as the first system. The lyrics continue across the vocal staves. The piano accompaniment features a prominent melody in the right hand of the bottom staff, marked with a forte (f) dynamic.

First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "saints shall bless thee; A - men, a-men, a - men; Thy". The second staff continues the vocal line with lyrics: "Thy saints shall bless thee; A - men, a-men, a - men;". The third staff is a vocal line with lyrics: "Thy saints shall bless thee; A - men, a-men, a - men, a - men;". The fourth and fifth staves are a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major key and features a simple, hymn-like melody.

saints shall bless thee; A - men, a-men, a - men; Thy

Thy saints shall bless thee; A - men, a-men, a - men;

Thy saints shall bless thee; A - men, a-men, a - men, a - men;

Second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "saints shall bless thee; A - men, a - men, a - men.". The second staff continues the vocal line with lyrics: "Thy saints shall bless thee;". The third staff is a vocal line with lyrics: "Thy saints shall bless thee; A - men, a - men, a - men.". The fourth and fifth staves are a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major key and features a simple, hymn-like melody.

saints shall bless thee; A - men, a - men, a - men.

Thy saints shall bless thee;

Thy saints shall bless thee; A - men, a - men, a - men.

THERE IS A FOUNTAIN FILL'D WITH BLOOD.

A. BEIRLY.

Andante e legato.

Organ. *m* *rall.*

SOLO.

There is a fount - ain fill'd with blood, Drawn from Im -

man - uel's veins; And sin - ners plunged beneath that flood, Lose all their

guilt - - y stains: The dy - ing thief re - joiced to see That

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "foun-tain in his day;..... And there may I,..... the' vile as-". The piano accompaniment includes dynamic markings *m* and *f*.

Second system of the musical score. The vocal line continues with lyrics: "he,..... Wash all my guilt, wash all my guilt a - way.....". The piano accompaniment includes dynamic markings *f*, *ad lib.*, *sfz*, *dim.*, and *rit.*.

Moderato.
SOPRANO.

Third system of the musical score, featuring vocal parts. It includes staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "E'er since, by faith, I saw the stream, Thy flow - ing wounds sup -". The tempo is marked *Moderato.* and the dynamics include *m*.

Fourth system of the musical score, featuring piano accompaniment. It includes staves for the piano. The tempo is marked *Moderato.* and the dynamics include *m*.

- ply, Re - deem - ing love has been my theme, And
 wounds sup - ply,
 ply, Re - deem - ing love has been my theme, And

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line. The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff ends with a repeat sign, and the second staff continues the melody.

shall be till I die, And shall be till I die;
 shall be till I die, And shall be till I die;

This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line. The music continues from the first system, with the vocal line repeating the phrase 'shall be till I die, And shall be till I die;'. The piano accompaniment provides harmonic support with chords and moving lines.

THERE IS A FOUNTAIN FILL'D, ETC. CONTINUED.

331

SOPRANO or TENOR SOLO.

First system of the musical score. The vocal line (Soprano or Tenor Solo) begins with a melodic phrase marked *m* (moderato). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "E'er since, by faith, I saw the stream Thy flow - ing wounds sup -".

Second system of the musical score. The vocal line continues with a melodic phrase marked *m*. The piano accompaniment maintains its rhythmic pattern. The lyrics are: "ply, Re - deem - ing love has been my theme, And".

Third system of the musical score. The vocal line begins with a phrase marked *f* (forte) and *rit.* (ritardando). The piano accompaniment features a more active eighth-note pattern in the right hand. The lyrics are: "shall be till I die, And shall be till I die." The system concludes with a repeat sign.

332 THERE IS A FOUNTAIN FILL'D, ETC. CONTINUED.

Andante.

Allo. Moder.

When this poor lisp - ing, stamm'ring tongue Lies si - lent in the grave, Then

p *m*

When this poor lisp - ing, stamm'ring tongue Lies si - lent in the grave Then

p *m*

Allo. Moder.

p *m*

Detailed description: This system contains the first two vocal entries. The first vocal line (soprano) begins with 'Andante' and the second (alto) begins with 'Allo. Moder.'. Both lines have lyrics: 'When this poor lisp - ing, stamm'ring tongue Lies si - lent in the grave, Then'. The piano accompaniment consists of two staves. The first piano staff has a long horizontal line across the first two measures, indicating a sustained chord. The second piano staff has a similar line. Dynamics *p* and *m* are marked.

in a no - bler, sweet - er song, I'll sing thy pow'r, thy

m

I'll sing thy pow'r,

in a no - bler, sweet - er song, I'll sing thy

m

Detailed description: This system contains the continuation of the vocal entries. The first vocal line (soprano) has lyrics: 'in a no - bler, sweet - er song, I'll sing thy pow'r, thy'. The second vocal line (alto) has lyrics: 'I'll sing thy pow'r,'. The piano accompaniment continues with two staves. Dynamics *m* are marked.

THERE IS A FOUNTAIN FILL'D, ETC.

CONCLUDED.

333

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "pow'r to save, Then in a no - bler, sweet - er song, I'll". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A forte (f) dynamic marking is present in the piano part.

pow'r to save, Then in a no - bler, sweet - er song, I'll

pow'r to save, Then in a no - bler, sweet - er song, I'll

Second system of the musical score. It continues with four staves. The vocal parts sing: "sing thy pow'r to save. A - men, a - - - men." The piano accompaniment includes dynamic markings of *p* (piano) and *m* (mezzo-forte), and tempo markings of *rall.* (rallentando). The system concludes with a double bar line. The piano part continues with a similar accompaniment style, incorporating the dynamic and tempo changes.

sing thy pow'r to save. A - men, a - - - men.

rall. - - - *rall.* - - -

sing thy pow'r to save. A - men, a - - - men.

rall. - - - *rall.* - - -

HEARKEN, O LORD.

MACKENZIE.

Arr. by W. A. O.

Adagio.

Organ.

The organ introduction is in 4/4 time, marked *Adagio*. It features a treble and bass staff. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.

BASS SOLO.

Hear - en, O Lord, to my pe - ti - tion, And in - cline thine ear, In -

This section contains the first line of the hymn. The vocal part is a bass solo, written on a single staff. The piano accompaniment consists of two staves (treble and bass). The lyrics are: "Hear - en, O Lord, to my pe - ti - tion, And in - cline thine ear, In -".

cline thine ear, O Lord, O Lord, Speed - i - ly make

This section contains the second line of the hymn. The vocal part continues the bass solo. The piano accompaniment continues with chords and single notes. The lyrics are: "cline thine ear, O Lord, O Lord, Speed - i - ly make". A dynamic marking of *f* (forte) is present above the vocal staff.

HEARKEN, O LORD. CONTINUED.

335

SOLO.

an - swer, Speed - i - ly make an - swer,

SOPRANO.

ALTO. Speed - i - ly make an - swer, Speed - i - ly make

TENOR Speed - i - ly make an - swer, Speed - i - ly make

BASS.

Piano accompaniment: The piano part consists of a right-hand melody with chords and a left-hand bass line with chords, all in a 2/2 time signature.

For my heart is faint.

an - swer, For my heart is faint.

rit.

an - swer, For my heart is faint.

rit.

Piano accompaniment: The piano part continues with a right-hand melody and a left-hand bass line, maintaining the 2/2 time signature.

SOPRANO.

ALTO.

TENOR.

BASS.

Teach me to do thy will; Show me the

Teach me to do, to do thy will; Show me the

Teach me thy will;

Teach me to do,..... teach me to do thy will;

way, the way to walk in, to

way..... to walk..... in, to walk in,

Show me the way to walk in, to walk in,

Show me the way..... to walk in, to

First system of the musical score. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The lyrics are: 'walk in, For thou art my God, for thou art my to walk in, For thou art my God, for thou art my walk in,'.

Second system of the musical score. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The lyrics are: 'God, Thy spir - it is good, thy spir - it is God, Thou art my God, Thy spir - it is good, thy spir - it is'.

Third system of the musical score. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The lyrics are: 'God, Thou art my God, Thy spir - it is good, thy spir - it is'.

HEARKEN, O LORD. CONTINUED.

SOLO OBLIGATO.

good, Thy Spir - it is good;..... Heark - en, O

Thy Spir - it is good, for thou,

good, Thy Spir - it is good, for thou,

SOLO OBLIGATO. indicates a section where the instrument plays a solo part without vocal accompaniment.

Lord, to my pe - ti - - tion,..... In - cline thine

thou art my God, thy Spir - it is good.

thou art my God, thy Spir - it is good.

ear, in - cline thine ear; O Lord...

In - cline thine ear, in - cline thine ear; O

In - cline thine ear, in - cline thine ear; O

This system contains five staves. The first staff is a bass line with lyrics 'ear, in - cline thine ear; O Lord...'. The second staff is a treble line with lyrics 'In - cline thine ear, in - cline thine ear; O'. The third staff is a bass line with lyrics 'In - cline thine ear, in - cline thine ear; O'. The fourth and fifth staves are a grand staff (treble and bass) for piano accompaniment.

O Lord,... speed - i - ly make an - swer, for my heart is

Lord, O Lord,

Lord, O Lord,

This system contains five staves. The first staff is a bass line with lyrics 'O Lord,... speed - i - ly make an - swer, for my heart is'. The second staff is a treble line with lyrics 'Lord, O Lord,'. The third staff is a bass line with lyrics 'Lord, O Lord,'. The fourth and fifth staves are a grand staff (treble and bass) for piano accompaniment.

First system of the musical score. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the word "faint." and then "O Lord...". The piano accompaniment consists of chords and moving lines in both hands.

faint. O Lord...

Speed - i - ly make an - swer, for my heart is faint, O

Speed - i - ly make an - swer, for my heart is faint, O

Second system of the musical score. It continues the vocal and piano parts. The vocal line includes a melisma "....." and a "rit." (ritardando) marking over a phrase. The piano accompaniment continues with harmonic support. The system concludes with a double bar line.

..... Heark - en to me..... and in - cline thine ear.

Lord, Heark-en, Lord, In - cline thine ear.

Lord, Heark-en, Lord, In - cline thine ear.

COME, HOLY SPIRIT.

341

A. BEIRLY.

Andante.

Organ.

f

ff

rall.

SOPRANO SOLO.

m

Come, ho - ly Spir - it, heav'n - ly Dove, With all thy quick - 'ning

m

ff

powers, Kin - dle a flame of sa - cred love, In

COME, HOLY SPIRIT. CONTINUED.

these cold hearts of ours; Kin - dle a flame of

si - - cred love, In these cold hearts, In these cold hearts of ours.

Moderato. Sostenuto.
DUET. SOPRANO or TENOR.

In vain we tune our for - mal songs, In

ALTO.

The first system of the musical score consists of three staves. The top staff is a vocal line in G-flat major (three flats) and 2/4 time, with lyrics 'vain, in vain we strive to rise;'. The middle staff is a vocal line in the same key and time, with lyrics 'vain, in vain we strive to rise;'. The bottom staff is a piano accompaniment in G-flat major and 2/4 time, featuring a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

vain, in vain we strive to rise;

The second system of the musical score consists of three staves. The top staff is a vocal line in G-flat major and 2/4 time, with lyrics 'Ho - san - nas lan - guish on..... our tongues, And'. The middle staff is a vocal line in the same key and time, with lyrics 'Ho - san - nas lan - guish on..... our tongues, And'. The bottom staff is a piano accompaniment in G-flat major and 2/4 time, featuring a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

f Ho - san - nas lan - guish on..... our tongues, And

The third system of the musical score consists of three staves. The top staff is a vocal line in G-flat major and 2/4 time, with lyrics 'our de - vo - tion dies, And our de -'. The middle staff is a vocal line in the same key and time, with lyrics 'our de - vo - tion dies, And our de -'. The bottom staff is a piano accompaniment in G-flat major and 2/4 time, featuring a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

our de - vo - tion dies, And our de -

COME, HOLY SPIRIT. CONTINUED.

vo - tion dies; Ho - san - nas lan guish

m

This system contains the first three measures of the piece. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure includes the lyrics 'vo - tion dies;'. The second measure includes 'Ho - san - nas'. The third measure includes 'lan guish'. A mezzo-forte (*m*) dynamic marking is placed above the second measure.

on..... our tongues, And our de - vo - tion

p

This system contains measures four through six. The vocal melody continues with the lyrics 'on..... our tongues, And our de - vo - tion'. A piano (*p*) dynamic marking is placed above the fifth measure. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

dies, And our de vo - tion dies.

rall.

This system contains the final three measures of the piece. The vocal melody concludes with the lyrics 'dies, And our de vo - tion dies.'. A *rall.* (rallentando) marking is placed above the final measure. The piano accompaniment also concludes with sustained chords and a final cadence.

See how we grow - el

See how we grow - el

rall. *tempo.*

f *p*

here be - low, Fond of these earth ly,

here be - low, Fond of these earth ly,

m *cres.*

COME, HOLY SPIRIT. CONTINUED.

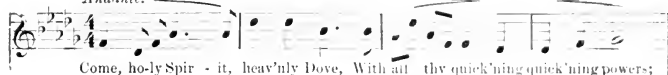
First system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts have lyrics: "earth - ly toys; Our souls, our souls,..... how". The piano accompaniment includes dynamic markings *ff* (fortissimo) and *f moderato.* (f, moderato).

Second system of the musical score. It continues with the same four staves. The vocal parts have lyrics: "heav-i - ly they go, To reach, to reach e - ter - nal joys." The piano accompaniment includes dynamic markings *ff* (fortissimo), *m moderato.* (mezzo-forte, moderato), and *rit.* (ritardando).

COME, HOLY SPIRIT. CONCLUDED.

347

Andante.



Come, ho-ly Spir - it, heav'nly Dove, With all thy quick'ning quick'ning powers;



Come, ho-ly Spir - it, heav'nly Dove, With all thy quick'ning powers;



Come, shed a-broad a Sav-ior's love, And that shall kin-dle ours.



Come, shed a-broad a Sav-ior's love, And that shall kin-dle ours.



O PRAISE THE LORD.

JOHN R. SWENEY.

Moderato.

f

Soprano. *f*

O praise the Lord, all ye na - tions! Praise him, praise him,

Alto.

Tenor. *f*

O praise the Lord, all ye na - tions! Praise him, praise him,

Bass.

Organ. *f*

f

all ye peo - ple! O praise the Lord, O praise the Lord,

f

all ye peo - ple! O praise the Lord, O praise the Lord,

O PRAISE THE LORD. CONTINUED.

349

Moderato.

DUET, SOPRANO & ALTO.

Praise him, praise him all ye peo - ple! O..... give

Praise him, praise him all ye peo - ple!

thanks..... nn - to..... the Lord!.....

O..... give thanks..... un - to..... the

This system contains the first three measures of the piece. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'O..... give thanks..... un - to..... the'.

Lord!..... Sound..... his praise from

This system contains measures 4 through 7. It includes a dynamic marking of *f* (forte) at the beginning of measure 5. The lyrics are 'Lord!..... Sound..... his praise from'.

shore..... to shore!..... Praise him, O

This system contains measures 8 through 11. It includes a dynamic marking of *f* (forte) at the beginning of measure 9. The lyrics are 'shore..... to shore!..... Praise him, O'.

praise him for ev - er - er - more!.....

A tempo.
TUTTI.

O praise the Lord, all ye na - tions! Praise him, praise him

A tempo.
f

O PRAISE THE LORD. CONTINUED.

peo - ple! Praise him, praise him all ye peo - ple! Praise him,
peo - ple! Praise him, praise him all ye peo - ple! Praise him,

Praise him all ye nations! For his mer - ci - ful kindness, For his mer - ci - ful

kind - ness, For his mer - ci - ful kind - ness is great tow'rd us; And the

For his mer - ci - ful kind - ness is great tow'rd us; And the

This system contains two staves of vocal music (Soprano and Alto) and two staves of piano accompaniment. The vocal parts are in G major, 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

truth of the Lord, And the truth of the Lord, And the truth of the Lord en -

truth of the Lord, And the truth of the Lord, And the truth of the Lord en -

This system continues the vocal and piano parts from the first system. It maintains the same key signature and time signature. The piano accompaniment includes a melodic line in the right hand and a rhythmic bass line.

O PRAISE THE LORD. CONCLUDED.

dur - eth for - ev - er. A - men, a - men; Hal - le -

dur - eth for - ev - er. A - men, a - men; Hal - le -

This system contains four staves. The first two are vocal staves (Soprano and Alto) with lyrics. The third is a piano accompaniment staff (Tenor). The fourth is a grand piano staff (Right and Left hands). The key signature is one flat (B-flat), and the time signature is 4/4. The music concludes with a double bar line.

lu-jah, hal - le - lu-jah, hal - le - lu-jah, a - men; A - men, a - men.

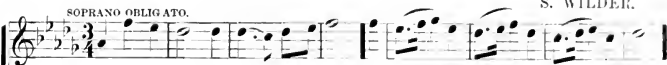
Amen, a-men, a-men, a-men.

lu-jah, hal - le - lu-jah, hal - le - lu-jah, a - men; Amen, a-men, a-men, a-men.

This system contains four staves. The first two are vocal staves (Soprano and Alto) with lyrics. The third is a piano accompaniment staff (Tenor). The fourth is a grand piano staff (Right and Left hands). The key signature is one flat (B-flat), and the time signature is 4/4. The music concludes with a double bar line.

SOPRANO OBLIGATO.

S. WILDER.



1. From ev-'ry storm-y wind that blows, From ev-'ry swell-ing tide of woes,
2. There is a place, where Je - sus sheds The oil of glad-ness on our heads,—
3. There is a scene where spir - its blend, Where friend holds fel - low - ship with friend;
4. Oh, let my hand for - get her skill, My tongue be si - lent, cold, and still,

SOPRANO.



ALTO.

1. From ev-'ry storm-y wind that blows, From ev-'ry swell-ing tide of woes,
2. There is a place where Je - sus sheds The oil of glad-ness on our heads;
3. There is a scene where spir - its blend, Where friend holds fel - low-ship with friend;
4. Oh, let my hand for - get her skill, My tongue be si - lent, cold, and still.

TENOR.



BASS.



There is a calm, a sure retreat;— 'Tis found be - neath the mer - cy seat.
 A place, than all be-side, more sweet; It is the blood-bought mer - cy seat.
 Tho' sun - der'd far, by faith they meet Around one com - mon mer - cy seat.
 This bound-ing heart for - get to beat, If I for - get the mer - cy seat!



There is a calm, a sure retreat;— 'Tis found be-neath the mer - cy-seat.
 A place, than all be - side more sweet; It is the blood-bought mer - cy-seat.
 Tho' sun-der'd far, by faith they meet A-round one com - mon mer - cy-seat.
 This bound-ing heart for - get to beat, If I for - get the mer - cy-seat.



ONE SWEETLY SOLEMN THOUGHT.

Andante.

R. S. AMBROSE.

Soprano. *One sweet-ly sol-ern tho't, Comes to me o'er and o'er, I am near-er*

Alto. *One sweet-ly sol-ern tho't, Comes to me o'er and o'er, I am near-er*

Tenor. *One sweet-ly sol-ern tho't, Comes to me o'er and o'er, I am near-er*

Bass. *One sweet-ly sol-ern tho't, Comes to me o'er and o'er, I am near-er*

Organ. *One sweet-ly sol-ern tho't, Comes to me o'er and o'er, I am near-er*

home to-day, Than I've ev - er been before; Near-er my Fa-ther's house, Where the

home to-day, Than I've ev - er been before; Near-er my Fa-ther's house, Where the

man - y man-sions be, Near - er the great white throne, Near - er the crys - tal

man - y man-sions be, Near - er the great white throne, Near - er the crys - tal

cres. *f* *p*

This system contains the first two staves of music. The vocal staves (soprano and alto) have lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Dynamics include *cres.* (crescendo), *f* (forte), and *p* (piano).

sea. Near - er the bounds of life, Where we lay our bur - den down,

sea. Near - er the bounds of life, Where we lay our bur - den down,

p

This system contains the next two staves of music. The vocal staves continue the lyrics. The piano accompaniment continues with the same key signature and time signature. A dynamic of *p* (piano) is indicated at the start of the piano part in the second system.

ONE SWEETLY SOLEMN THOUGHT. CONTINUED.

Near - er leav - ing the cross, Near - er gain - ing the crown.

Near - er leav - ing the cross, Near - er gain - ing the crown.

This system contains two staves of vocal melody and two staves of piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The vocal parts are in a soprano and alto register, while the piano accompaniment is in a lower register. The lyrics are printed below the vocal staves.

SOPRANO SOLO.

But lying darkly be - tween, Winding a-down thro' the night,

This system features a Soprano Solo on the first staff, with piano accompaniment on the second and third staves. The key signature remains three flats, and the time signature is 6/4. The lyrics are printed below the vocal staff.

Is the si - lent, unknown stream, That leads at last to the light.

This system continues the piano accompaniment from the previous system, with the vocal part (Soprano Solo) continuing on the first staff. The key signature remains three flats, and the time signature is 6/4. The lyrics are printed below the vocal staff.

Fa - ther, be near when my feet Are slip - ping o'er the brink; For it

m

Fa - ther, be near when my feet Are slip - ping o'er the brink; For it

m

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 3/4 time and B-flat major. The lyrics are written below the vocal staff. The first measure of the vocal line is marked with a piano (*m*) dynamic. The piano accompaniment also has a piano (*m*) dynamic marking in the first measure. The system concludes with a repeat sign.

may be I am near - er 'home, Near - er now than I think.

m

may be I am near - er home, Near - er now than I think.

m

This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 3/4 time and B-flat major. The lyrics are written below the vocal staff. The first measure of the vocal line is marked with a piano (*m*) dynamic. The piano accompaniment also has a piano (*m*) dynamic marking in the first measure. The system concludes with a repeat sign.

GIVE ALMS.

Solo, Anon.
Quartet, by A. B.*Moderato.*

Organ.

TENOR or SOPRANO SOLO.

Give alms of thy goods, give alms of thy goods, And nev-er turn thy

face from an - y poor man; And then the face, the face of the Lord shall

not be turn'd a - - way, shall not be turn'd a - way, a

way from thee,..... shall not be turned, the

face of the Lord shall not be turned a - way..... from thee.....

QUARTETTE or CHORUS.

m SOPRANO. *f*
Give alms of thy goods, give alms of thy goods, and nev - er turn thy

ALTO.
Give alms of thy goods, give alms of thy goods, and nev - er turn thy

m TENOR. *f*
Give alms of thy goods, give alms of thy goods, and nev - er turn thy

BASS.
Give alms of thy goods, give alms of thy goods, and nev - er turn thy

face from an - y poor..... man; And then the

face from an - y poor..... man; And then the

This musical system consists of four staves. The top two staves are vocal parts in G major (one sharp) and 4/4 time. The bottom two staves are piano accompaniment. The lyrics are: 'face from an - y poor..... man; And then the'. The first vocal staff has a fermata over the word 'poor'.

face, the face of the Lord shall not be turn - ed a -

face, the face of the Lord shall not be turn - ed a -

This musical system also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: 'face, the face of the Lord shall not be turn - ed a -'. The first vocal staff has a fermata over the word 'face'.

rall. - - - *p tempo.* *f* *p*

way from thee. Shall not be turn - ed, shall not be

rall. - - -

way from thee,

rall. *p tempo.* *f* *p*

f *rall.*

turn - ed, be turn - - - ed a - way from thee.

rall.

Shall not be turn - ed a - way from thee.

f *rall.*

The musical score is written for voice and piano. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system also has a vocal line and piano accompaniment. The music is in 2/4 time and features various dynamics and tempo markings. The lyrics are written below the vocal line.

Expressive.

E. O. EXCELL.

Soprano. 1. The day is past and o - ver, All thanks, O Lord, to

Alto. 2. The - joys of day are o - ver, I lift my heart to

Tenor. 3. Be thou my soul's pre - serv - er, O God, for thou dost

Bass.

Organ.

thee; I pray thee now that sin - less The hours of dark may be; O

thee; And pray thee that of - fence-less The hours of gloom may be; O

know How man - y are the per - ils Thro' which I have to go; O

Je - sus, keep me in thy sight, And guard me thro' the com - ing night;

Je - sus, make their dark ness light, And guard me thro' the com - ing night;

lov - ing Je - sus, hear my call, And guard and save me thro' them all;

1 & 2. And guard me thro' the com - - ing night.
3. And guard, and save me thro' them all.

1 & 2. And guard, and keep me, guard and keep me thro' the com - ing night.
3. And guard, and save me, guard and save me, save me thro' - them all.

SOLO or UNISON.

Soprano.

1. O Par - a-dise, O Par - a-dise! Who doth not crave for rest! Who
 2. O Par - a-dise, O Par - a-dise! 'Tis wea - ry wait-ing here; I
 3. O Par - a-dise, O Par - a-dise! I want to sin no more; I

Organ.

would not seek the hap - py land Where they that lov'd are blest?
 long to be where Je - sus is, To feel, to see no near;
 want to be as pure on earth As on thy spot-less shore,

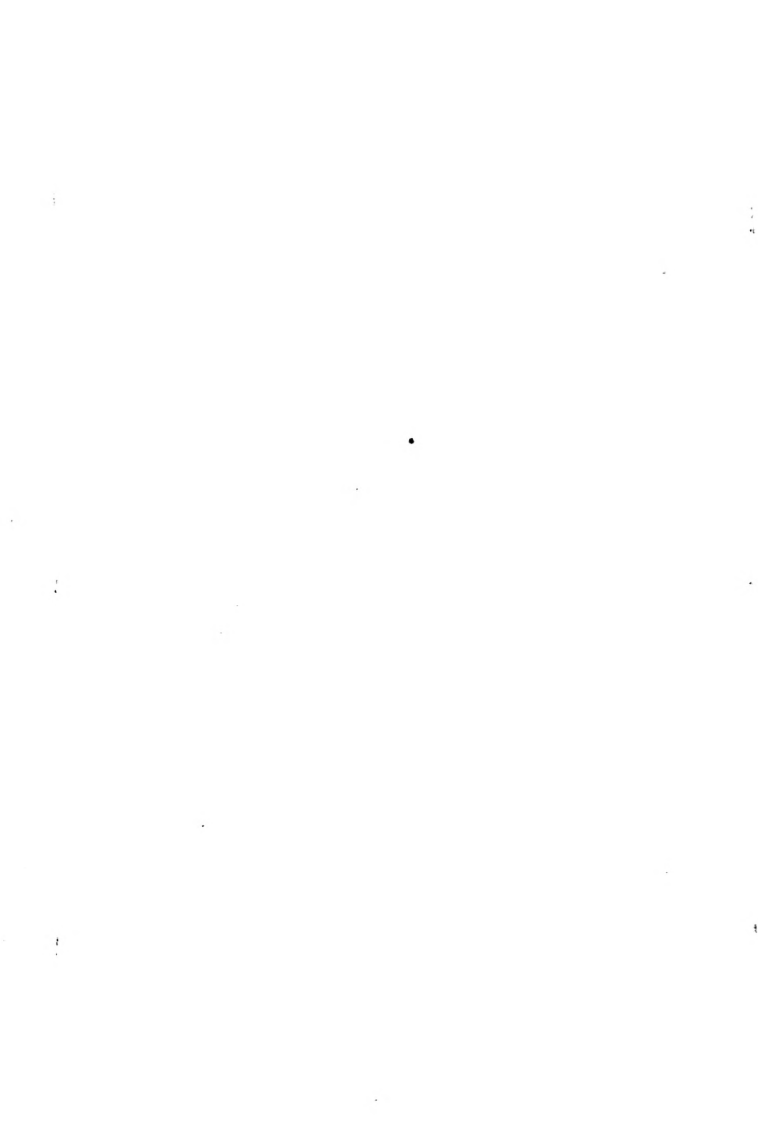
REFRAIN.

Where loy - al hearts and true Stand ev - er in the light, All

Where loy - al hearts and true Stand ev - er in the light, All

rap - ture thro' and thro', In God's..... most ho - ly sight.

rap - ture, rap - ture thro' and thro', In God's most ho - ly sight.



6

1000



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